

The Musical World.

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED. IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe*.

SUBSCRIPTION:—Stamped for Postage, 20s. per annum—Payable in advance, by Cash or Post Office Order, to **BOOSEY & SONS, 28, Holles Street, Cavendish Square.**

VOL. 38.—No. 14.

SATURDAY, APRIL 7, 1860.

PRICE 4d.
STAMPED 5d.



UNDER THE MOST DISTINGUISHED PATRONAGE OF
HER MOST GRACIOUS MAJESTY THE QUEEN,
H.R.H. THE PRINCE CONSORT,
THEIR ROYAL HIGHNESSES THE PRINCESSES AND PRINCES OF THE
ROYAL FAMILY.

The Most Worshipful the Grand Master of Ireland,
His Grace the DUKE of LEINSTER,

And Several other Distinguished Prelates;
His Excellency the Lord Lieutenant of Ireland, the

EARL of EGLINTON and WINTON,

The LORD BISHOP of MANCHESTER,

The Right Worshipful the MAYOR of MANCHESTER,

VIVIE MACKIE, Esq.

His Worship the Mayor of Salford, W. HARVEY, Esq.

SIR FREDERICK GORE OUSELEY, Bart., Director of Music at the
University of Oxford.

And many of the Nobility, Gentry, Clergy, and distinguished Families of the Empire

DR. MARK'S GREAT NATIONAL ENTERPRISE

Organised in 1848, and developed at THE ROYAL COLLEGE OF MUSIC
BRIDGE STREET, MANCHESTER, established by him expressly as a Great
National Institution to facilitate the Encouragement and Promotion of NATIVE
MUSICAL TALENT, and the GENERAL ADVANCEMENT OF MUSIC
AMONG THE RISING GENERATION, upon his new and effective system,
also as a NORMAL SCHOOL for the training of masters to conduct CONSERVATOIRES
or MUSIC to be established throughout the United Kingdom, for LITTLE
CHILDREN, the whole comprising an entirely new scheme of NATIONAL
EDUCATION, by blending music with general instruction, so that the study
of music shall become a branch of education in the humblest of schools of this
country. To illustrate and to rouse an interest in every town and city for these
institutions, Dr. Mark travels with a number of his pupils occasionally through
the country—giving lectures, and introducing his highly approved and pleasing
Musical Entertainment, entitled **DR. MARK AND HIS LITTLE MEN**, who
number upwards of Thirty Instrumentalists, and a most efficient Chorus, the
whole forming a most unique and complete Juvenile Orchestra, composed of
LITTLE ENGLISH, IRISH, SCOTCH AND WELSH BOYS, FROM FIVE TO
SIXTEEN YEARS OF AGE, who play Operatic Selections, Solos, Marches,
Quadrilles, Galops, &c., and sing Songs and Choruses in a most effective manner,
and to whom Dr. Mark gives a gratuitous General and Musical Education.
**APPOINTMENTS OF MASTERS AND ARRANGEMENTS OF CLASSES IN
THE ABOVE INSTITUTION.**

Principal of the Royal College of Music; Director, Composer, and
Conductor; Lecturer to both Private and Public, Theoretical } **Dr. MARK.**
and Practical Instrumental and Vocal Classes

Master of the General Educational Department: } **Mr. POWELL**
Writing, Reading, Arithmetic, Grammar, Dictation, } and Two
History, Geography, Practical Geometry, and Book- } Assistant Teachers.
keeping

PRACTICAL ASSISTANT TEACHERS.

Organ	Mr. BAKER.
Pianoforte	MR. ELDER.
Violin	MR. ROUGIER.
	MR. BEARD.
	MONS. VIEUXTEMPS.
Violoncello, Double Bass, and Viola	MR. T. DONOVAN.
Flute, Piccolo, Oboe, and Clarinet	SIG. CORTESI.
Cornet and other Brass Instruments	MR. H. RUSSELL.
Concertina (German and English)	MR. ELDER.
Vocal Classes	MESSRS. POWELL and ELDER.

Dr. MARK has also made provision for the Orphans of the Musical Profession
possessing musical talent, who will find the above institution a happy home, and
receive a most effective general and musical education, board, and clothing, free
of all expense.

Little Boys, from five to nine years of age, apprenticed for three, five, or seven
years by paying a moderate entrance fee to cover the expenses of instrument and
books.

Twelve appointments ready for Masters.

For Prospectuses, apply direct to the Royal College of Music, Bridge-street,
Manchester.

Dr. MARK is also open to Engagements with his Little Men.

Dr. MARK begs to invite the Parents and Friends, and all those interested in
his Enterprise and in the Education of the Youths of this country to visit his
establishment. Visiting hours:—From Nine to Eleven, a.m., and Two and
Four p.m. Saturdays and Sundays excepted.

ST. JAMES'S HALL, REGENT-STREET AND PICCADILLY. MONDAY POPULAR CONCERTS.

THE EIGHTEENTH CONCERT OF THE SEASON,
MONDAY EVENING, APRIL 9th, 1860.

ENGLISH NIGHT.

PROGRAMME.

PART I.

QUARTET, two Violins, Viola, and Violoncello Alfred Mellon.
M. Sainston, Herr Ries, Mr. Doyle, and Signor Piatti.

SONG, "Sad was the hour," Henry Smart.

SONG, "The Dew-drop and the Rose," G. A. Osborne.

SONG, "Rough wind that moaneth loud," J. W. Davison.

MADRIGAL, "Maidens never go a wooing," Macfarren.

(Charles II.) J. L. Hatton.

SONG, "I wandered by my dear one's door each night," Macfarren.

SKETCHES, "The Lake, Millstream, and Fountain," S. Bennett.

Pianoforte,

Mr. Lindsay Sloper.

PART II.

SONATA, Violin and Pianoforte Pinto.

GLEE, "By Cella's Arbour," Horsley.

SONG, "Lovely maiden, keep thy heart for me," M. W. Balfe.

SONG, "The Bell-Ringer," Wallace.

SONG, "Near Woodstock Town" (Old English Ditty) W. Chappell.

GLEE, "Blow, gentle gales," Bishop.

TRIO, Pianoforte, Violin, and Violoncello Macfarren.

Mr. Lindsay Sloper, M. Sainston, and Signor Piatti.

CONDUCTOR.—MR. BENEDICT.

Sofa Stalls, 5s.; Balcony, 3s.; Unreserved Seats, 1s.—Tickets to be had of Mr.
Austin, at the Hall, 23, Piccadilly; Messrs. Cramer and Co., Hammond, Addison,
and Co., Schott and Co., Ewer and Co., Simpson, Carter, and Oetmann and Co.,
Regent-street; Brooks, 24, Old Cavendish-street; Bradbury's London Crystal
Palace, Oxford-street; Duff and Co., 65, Oxford-street; Prowse, Hanway-street;
Wylde, Great Hall, Hungerford Market; Chidley, 195, High Holborn; Purday,
50, St. Paul's Church-yard; Keith, Prowse, and Co., 48, Cheapside; Turner,
19, Cornhill; Cook and Co., 6, Finsbury-place, south; Humphres, 4, Old Church,
street, Puddington-green; Mitchell, Leazer and Co., Olivier, Campbell, and Willis,
Bond-street; and Chappell and Co., 30, New Bond-street.

HANOVER-SQUARE ROOMS.—MR. MELCHIOR

WINTER (tenor), and Mr. BENJAMIN WELLS (bass), beg to announce
that their **GRAND VOCAL AND INSTRUMENTAL CONCERT**, will take place
at the above rooms on the 28th of May, (Whit Monday.) Full particulars will
shortly be published.—17, St. James's-square, Notting-hill, W.

MISS LAURA BAXTER has the honour to announce

that her Grand Vocal and Instrumental Concert will take place, at St.
James's Hall, on the 15th of May. Under the immediate patronage of The
Marquis of Lansdowne, The Right Honorable The Earl Mount Edgumbe, The
Countess Mount Edgumbe, The Lady Brownlow, Viscount Villetort, M.P., The
Lady Katherine Villetort, &c. Communications respecting the Concert, Lessons,
&c., to be addressed to Miss Laura Baxter's residence, 155, Albany-street,
Regent's Park, N.W.

MR. F. SCOTSON CLARK is in town for the season.—

Letters respecting lessons or engagements for the pianoforte or harmonium
to be addressed to him, care of Messrs. Chappell and Co., 50, New Bond-street.

THE LONDON CONCERT SEASON.—Mr. C. M. SHEE respectfully informs Musical Professors that he continues to undertake the arrangement of Concerts, Soirees, Matinees, as well as Programmes and Books of Words, at very moderate charges. Address, 105, Wardour-street, Oxford-street.

MR. AGUILAR'S THIRD AND LAST SOIREE will take place at 17, Westbourne-square, W., on Saturday, April 14, at Half-past Eight, when he will be assisted by Miss Lindo, Herr Eibenschütz, Herr Janas, and Herr Lidel.—Programme.—Sonata (Op. 2, No. 5), piano and violin, Mozart; Song, Mendelssohn; Sonata in B flat, (Op. 22), Beethoven; Song, Schubert; Trio in C minor, Mendelssohn; Vocal Duets, Figaro, Mozart; Polacca brillante, Weber. Tickets, 5s.; Triple admission, 10s. 6d.

MR. MELCHIOR WINTER will sing at Myddleton Hall, Islington, on the 17th instant; Chatham, 23rd; Hanover-square Rooms, 26th; Romford, May 3rd; Hanover-square Rooms, 28th. Address, 17, St. James's-square, Notting-hill, W.

MR. BEZETH, in answer to many inquiries, begs to announce, that he has resigned his engagement in the Orchestra of the Royal Italian Opera, Covent Garden. 17, Prince's-street, Cavendish-square.

MISS MARGARET McALPINE (Contralto), requests that letters respecting engagements for Oratorios, Concerts, and Pupils, be addressed to her residence, 63, Burton-crescent, New-road.

MR. TENNANT has returned to town. All communications respecting engagements for himself and Mrs. Tennant to be addressed to Messrs. Boosey and Sons, 28, Holles-street, Cavendish-square; Messrs. Chappell and Co., 50, New Bond-street; or to their residence, 307, Oxford-street, New Bond-street, W.

MRS. TENNANT (Sister of Mr. Sims Reeves), begs to acquaint her friends and the public that she continues giving lessons in singing. For terms, apply to Messrs. Boosey and Sons, 28, Holles-street, Cavendish-square; Messrs. Chappell and Co., 50, New Bond-street; or at her own residence, 307, Oxford-street, New Bond-street, W.

MISS AUFRHAAN, (pupil of Mrs. Arthur Willmore) the juvenile pianist, who made a successful debut at St. Martin's Hall, will play the "Sonata Pathétique" at the Russell Institution on Tuesday next.

MR. WALLWORTH'S engagement with the Pyne and Harrison Opera Company being terminated, he is now at liberty for concerts, pupils, &c.—30, Edwards-street, Portman-square, W.

W. MEYER LUTZ has the honour to announce that he has returned to London for the season.—36, Richmond-terrace, Clapham-road, S.; or to Addison, Hollier, and Lucas, Regent-street.

MISS ELLEN LYON, Vocalist (Soprano), Letters respecting all public and private engagements to be addressed 26, Charles-street, Berners-street, W.

MR. HOWARD GLOVER respectfully announces that he continues to train Students for the Concert-room, or Operatic Stage; and to prepare Artists in Operas, Oratorios, &c. 28, Alfred-place, Bedford-square.

MR. PATEY begs to announce that he has returned to Town, and will be open to accept engagements for Oratorios or Concerts on and after the 16th inst. All communications to be addressed to 9, Cambridge-street, Hyde-park.

MRS. ROBERT PAGET (Contralto) will sing "Rock'd in the Cradle of the Deep" (Knight), "Gentle Troubadour" (Lurline), &c., at Mr. H. Carvill's Grand Annual Concert at Myddleton Hall, on Wednesday evening next. Communications as to Concerts, Oratorios, or Pupils, to be addressed to Mrs. R. Paget, 60, Pentonville-road, N.

MISS SELINA PYKE (Pupil of Mr. Charles Salaman), continues to give lessons on the PIANO-FORTE. Miss P. attends schools and her pupils westward, twice a week. 62, Great Prescott-street, E.

MEYERBEEER'S DINORAH AND STERNDAL BENNETT'S MAY QUEEN, are sung nightly at the CANTERBURY HALL CONCERTS. Comic vocalists—Messrs. George Hodson (the Irish comedian and mimic), W. J. Critchfield and E. W. Mackney. Several interesting pictures are added to the Fine Arts Gallery. The suite of Halls have been re-decorated and beautified, and constitute one of the most unique and brilliant sights of the metropolis.

"THE ARION" (Eight-Part-Choir).—The members of this Society will meet until further notice every Thursday evening, at 8 o'clock, at 13, Berners-street, Oxford-street. Conductor, Mr. ALFRED GILBERT.

Persons desirous of joining the choir are requested to address the Secretary, F. F. REILLY, Hon. Sec.

ORCHESTRAL UNION.—MR. ALFRED MELLON begs to announce that he will return to London about the middle of June, when he will be open to any engagements for the Band of the Orchestral Union, which he has reconstructed. Principal Artists—M. M. Saindon, H. Hill, W. Watson, E. Payton, Doyle, Trust, G. Collins, Aylward, Howell senr, White, P. S. Pratten, Barret, Lazarus, T. Owen, Hausser, C. Harper, Stauden, T. Harper, Stanton, Jones, W. Winterbottom, Cluff, and F. C. Horton. Applications respecting engagements to be made to Mr. George Dolby, 2, Hinde-street, Manchester-square, W.

ROYAL ACADEMY OF MUSIC.—The Easter Term commences on Monday, April 23rd instant. Candidates for admission must attend for examination at the Institution, on Saturday, the 21st instant, at One o'clock.

By Order of the Committee of Management, Royal Academy of Music, Tenterden-street, Hanover-square, April 3rd, 1860. J. GIMSON, Secretary.

MEYERBEEER'S NEW WORK.—"ASPIRATION"—CANTIQUE. (Short Anthem.) The words from the original Latin of Thomas a Kempis, "De Imitatione Christi." Composed for SIX VOICES (three sopranos, two tenors, and bass), with Recitatives for a BASS SOLO, and Organ (or Harmonium) accompaniment ad libitum, by GIACOMO MEYERBEEER. Price, in score, 4s. London: Duncan Davidson and Co., 244, Regent-street, where Meyerbeer's setting of the Lord's Prayer, for four voices, 2s., and the Serenade, for eight voices, "This house to love is holy," 4s., may be obtained.

MOORE'S IRISH MELODIES AND NATIONAL AIRS, WORDS AND MUSIC. Now complete in one volume, small 4to. price 12s. cloth, gilt edges; or separately in 10 Numbers, price 1s. each.

MOORE'S NATIONAL AIRS and other SONGS, with Symphonies and Accompaniments for the Pianoforte. People's Edition, edited by C. W. Glover. Both Words and Music of this Work are Copyright.

Uniform with the above, **PEOPLE'S EDITION OF MOORE'S IRISH MELODIES**, now complete, price 12s. cloth, gilt edges; or in Ten Numbers, separately, price 1s. each. "Longman and Co.'s People's Edition" should be specified in all orders. London: Longman, Green and Co. and Addison and Co. Manchester: Hime and Addison.

Just Published, **LARGHETTO CANTABILE and ALLEGRO CAPRICCIO**, for the Pianoforte, dedicated to his esteemed friend Wm. Sterdale Bennett, Mus. Prof. Cantab., by George Forbes. Leader and Cock, 62, New Bond-street.

NEW SONG FOR THE VOLUNTEERS.—"The Good Old Days," Patriotic song, composed by J. L. Hatton, price 2s. 6d. Published this day by Boosey and Sons, Holles-street.

CHEAP EDITION OF MOZART'S TWELFTH MASS and ROSSINI'S STABAT MATER, arranged in the most effective manner for the Pianoforte, by Henry Smart, price 3s. each, complete, or handsomely bound, 5s. each. Boosey and Sons, Holles-street.

TO INVESTORS.—CONSOLS CAPITAL STOCK is a medium for employing and improving Large or Small Sums of Money, in connection with Government Securities. The Stock is issued by the Consols Insurance Association, 429, Strand, London. Incorporated pursuant to Act of Parliament. Investments bear Five per Cent. per Annum Interest, receivable Monthly, if desired. Full particulars may be obtained on application at the Chief Offices, 429, Strand, London, to

THOMAS H. BAYLIS, Managing Director.

TO VOLUNTEER RIFLE CORPS.—Boosey and Sons' military band instruments, reed and brass, as well as bugles, drums and fifes, have been used and approved of by almost every regiment in the service, at home and abroad. Those regiments that contemplate the formation of a band, are invited to apply to the firm, who will be happy to recommend them competent bandmasters, and render any further assistance that may be required.—Boosey and Sons, Holles-street, London.

EVANS'S ENGLISH HARMONIUMS.—Full particulars of these unrivalled instruments to be had of the manufacturers, Boosey and Sons, 24 and 28, Holles-street, London. Manufactories at Wells-street and Davies-street.

CASE'S PATENT CONCERTINAS, as used by Signor Regondi and Mr. George Case, are remarkable for their superior tone, and being less liable to get out of tune than any other English Concertinas. Prices from four to twelve guineas each. Manufactured by Boosey and Sons, Holles-street.

REVIEWS.

"*Mozart's Twelfth Mass, arranged for the pianoforte*,"—by Henry Smart (Boosey and Sons). For those who wish to study all that Mozart has written, and are not able to read music from full score (how many are able?) adaptations, or reductions, for pianoforte alone, by so accomplished a musician as Mr. Henry Smart, will offer advantages difficult to over-estimate. While not a single point of any importance is avoided, or "botched," in his arrangement of the *Twelfth Mass*, it at the same time presents no obstacles at which even players of moderate attainments need stand aghast. Mr. Smart has indeed done his work to perfection, and as an example of the masterly skill that has enabled him to present so much of the original with such limited means at disposal, we may point to the fugue, "*Cum Sancto Spiritu*" (page 14)—promising, however, that all the rest is to match.

"*Rossini's Stabat Mater, arranged for the pianoforte*"—by Henry Smart (Boosey and Sons). The "*Stabat*" of Rossini was even a more laborious task than the *Mass* of Mozart, but Mr. Smart has arranged it with equal felicity. The much-criticised fugue, *fugato*, or *fugued* movement (whichever the reader pleases), to which Rossini, in a temporary access of contrapuntal enthusiasm unusual with his Melodic Majesty, has set the "Amen," may be quoted by the side of Mozart's "*Cum Sancto Spiritu*," as a specimen of Mr. Smart's consummate fitness for the labour he has undertaken. It is a great thing to say; but it is not the less a fact, that this pianoforte arrangement for two hands really gives an excellent idea of "*Rossini's Stabat Mater*."

"*Larghetto Cantabile, and Allegro Capriccioso, for the pianoforte*"—dedicated to William Sterndale Bennett, Mus. Prof. Cantab., by George Forbes (Leader and Cock). Although in this ably-written piece of music no trace of direct plagiarism can be cited, it sounds, nevertheless, so familiar that we seem to have heard it all somewhere else before. We are haunted, from first to last, in the *allegro*, by reminiscences of the once-familiar duet of Moscheles in A major; of Sterndale Bennett's Study in B flat (*Six Studies in the form of Capriccios*)—at the top of page 19, when a certain passage of triplets occurs; by Mendelssohn's *Rondo Capriccioso* (in the same key)—where the second subject is accompanied by arpeggios allotted to the right hand; by the same composer's *Lied*, No. 6 (in A), from Book 5 of the *Lieder ohne Worte*—in the second subject itself, which Mr. Forbes gives in common-time, while Mendelssohn has it in 6-8; and by a faint echo of Hummel throughout. In spite of all this, we are both pleased and interested by the composition, which not only is clever, but straightforward, sensible and musicianly. The only fault is a certain diffuseness, which, now and then, leads to vapidness—or, as some would write, vapidness, which is all the same.

"*The Rifle Recruiting Call, 'Arm, brothers, arm!'*"—song with chorus, *ad lib.*—words by Alexander MacLagan, music by Maurice Cobham (Wessel and Co.). We learn, from the title-page, which is, moreover, embellished with a boldly-executed lithograph, from the stone of Mr. A. Laby, that this spirited and well-written song was "performed by the band of the gallant 78th Highlanders, at the Grand Military Bazaar, Edinburgh."

"*The Humming Top, Folie Musicale, for the pianoforte, dedicated to Lady Cecil de la Feld*"—by Bellenden K. Atkins (J. H. Jewell)—may be recommended as an excellent study for young players, affording useful practice for the thumb

and index of either hand, while the extreme digits, also of either hand, are employed on a sustained melody and bass. Unpretending as it otherwise is, "*The Humming Top*" is by no means without merit, although the episode, commencing at the foot of page 3, is rather tame until the progression begins (page 4), which conducts to the *coda*, and, like the *coda*, is decidedly good. May we, without offence, suggest to Miss Bellenden K. Atkins the propriety of adding a *flat* to the A in the bar at page 4, line 1, bar 3?

"*An Evening with Balfé, mélange of the most favourite airs of that popular composer*"—arranged for the pianoforte, by Rudolf Nordmann (Boosey and Sons). The airs comprise "*Nelly Gray*," the Longfellow serenade, "*Good night! good night! beloved*," "*Daybreak*" (a popular setting of another poem by Longfellow); the opening chorus from *Satanella* ("Donor of this lordly fête"); "*Fortune and her wheel*," the most admired of the four settings of the songs from Tennyson's *Legends of the King*; the *barcarole*, "*Oh, boatman haste*," the simple but taking ballad of "*Margaretta*," and last, not least, the universally-known "*Come into the garden, Maud*." The bouquet is made up of the choicest flowers from Mr. Balfé's most recently trimmed melodious garden, and is made up with infinite taste by Herr Nordmann.

"*There's nothing like a fresh Evening Breeze; song*"—composed expressly for Mr. Thomas, by Alberto Randegger (Boosey and Sons). There is nothing like a good song in its way; and here we have what in every way is a good song. It has life and vigour; it is perfectly well written; it is original (though flavoured with a smack of the old English character); and it is decidedly effective. We hope some day to hear it sung by Mr. Thomas, for whose fine bass voice and healthy energetic style it is eminently fitted.

"*Don't come teasing me, Sir!—song*"—words by Herbert Fry, music by J. L. Hatton (Boosey and Sons)—is another song with a taste of the old English melody in it. Mr. Fry has addressed a smart homily to a male coquet (the most unpardonable species of human humbug), and Mr. Hatton has "music'd" Mr. Fry's disdainful epigram in his smartest and most epigrammatic manner. The neatness with which this little song is written, the raciness of its melody, and its admirably appropriate expression, should win for it a popularity at least equal to that obtained by any previous emanation from the genial and unaffected pen of its composer.

"*The maid I love hath many a grace!—song*"—words by Augustus Greville, music by J. L. Hatton (Boosey and Sons).—Here we find Mr. Augustus Greville, in an effusion no less smart than the homily of Mr. Fry, apostrophising the perfections of a maid on whose physical graces and endowments he dwells with poetical pertinacity, eulogising them under the thin disguise of interrogatories addressed alternately to a mariner, a knight, and a herd. Listen to the amorous bachelor:—

"The maid I love hath many a grace;
How fair her form,—how sweet her face!
And can'st thou tell me, mariner, fast sailing o'er the sea,
If ship, or sail, or ev'ning star, were half so fair to thee?
The maid I love hath many a grace;
How fair her form,—how sweet her face!

And can'st thou tell me, cavalier, whose arms are gleaming bright,
If steed or arms be half so dear as her fond eyes of light?

The maid I love hath many a grace;
How fair her form,—how sweet her face!

And can'st thou tell me, shepherd boy, watching thy flock with care,
If herds, or sunlit valleys green, or skies be half so fair?"

More of the old English flavour, both in words and music, which, we may add, are all the more welcome on that account.

"Meyerbeer's '*Dinorah*,' complete edition, for voice and pianoforte, with English and Italian Words, the English version by H. F. Chorley, to be published in Eight Parts" (Boosey and Sons). The whole of the voice and pianoforte score of one of Meyerbeer's master-pieces for eight shillings! What next? At first one would have expected to see careless engraving, bad paper, and worse printing. Nothing of the kind. The publication is as correct and as nicely got up as the matter is valuable; so that we have Meyerbeer's *Dinorah* "for the million" in a shape that would not disgrace the exclusive drawing-rooms of "the few." All that the publishers have to fear is that "the few" will too eagerly avail themselves of what is intended for "the many," and purchase the cheap edition to the detriment of its more costly predecessor.

"De Beriot's *Seven Aïrs*, Nos. 1 to 7, with variations for the violin" (Boosey and Sons). Here is another handsome shilling's worth, at which, or we are greatly mistaken, all amateur violinists will jump. What sound practice is to be got out of De Beriot's *Aïrs Variés* need hardly be said.

LETTERS TO THE EDITOR.

THE PNEUMATIC LEVER.

SIR,—Some time ago I troubled you with a few remarks on the Pneumatic Lever, in the hopes of drawing from some of your correspondents an account of their experiences in the working of this well-known mechanism; however, excepting a well-written article from the pen of your own organ contributor, I received no reply; and although many had verbally complained, no organist or organ-builder seemed to think the matter worth writing about. This seemed strange, when it is remembered that the pneumatic action has in a manner revolutionised the whole of organ-building: nevertheless, such is the truth. I see in the *World* of last week (17th inst.) a letter from Mr. McKorkell; in which, when speaking of the Leeds organ (one of the finest instruments of the day), he uses this expression: "The delightful elasticity of the old action (well made) is wanting," &c., in reference to the pneumatic valves. May I ask, then, "Is the *Lévier Pneumatique* necessarily deficient in elasticity and rapidity of utterance?" I have found it so, and many have told me that their experience of it was to the same purpose.

FLUTE HARMONIQUE.

A DELICATE POINT.

SIR,—Much has been said at times respecting the rights of authors and composers; those rights are now sufficiently protected, but I would ask whether, in framing the laws to give that protection, it was ever meditated that commercial interests, other than those involved in the rights which an author or composer can justly claim—and they may make too much of their privileges—should seek to be able to place themselves under the same protection? I am not going to contend that an author or composer should not have the privilege of disposing of his rights to either publisher or director of any public entertainment; but I do consider it unfair and unjust for a work to be sold to two contending interests, made so by circumstances, as in the case of the opera of *Lurline*, where the exclusive right of performance has been secured to one party, and the publishing of the work disposed of to another, who sells it to the public. If an artist buys a copy, he cannot perform it in public without permission so to do from the party who has secured the exclusive right of performance. Here is a clashing of interests, and an injustice is done; a clashing of interests, for we all know that the greater the publicity of the work, the greater the chance of sale, but where is the publicity of a work if its performance is restricted? An injustice is done, because an artist has not the right, at least

not a legal one, of singing or performing in public a piece of music he has bought and paid for at the market value. If this right of performance be withheld, then I maintain that the music ought not to be published and sold, particularly as no intimation of such restriction of performance is conveyed to the buyer either on the music or otherwise—a work once published and paid for by the public who buy it should become public property.

I am, sir, your obedient servant,

28th March, 1860.

R. M.

THE JULLIEN SHILLING FUND.

SIR,—The idea of starting a shilling subscription for the family of one who was the first to give the British public an opportunity of hearing for that sum the same class of music, by the same executants, and equally well performed, as had been hitherto the exclusive privilege of the wealthy, was an excellent one, and deserves universal support. Everyone said that they would willingly contribute, but a great many, I find, have omitted to do so, not from apathy or disinclination, but simply because they have not happened to pass anywhere in the neighbourhood (mostly the West-end) where subscriptions are received. I would suggest therefore that those who have this good cause at heart (and who has not?) should follow the example of the writer, and take every opportunity of personally canvassing their friends and acquaintances, by which means a considerable addition may be made to the fund.

I have since Monday last collected £1 12s. in single shillings, some from comparative strangers, whom I have only met upon business matters; but in no instance has the shilling been refused. I hope to add to this next week, and shall hand the amount over to be acknowledged in the *Musical World*.

Yours, &c., W. W. CLEMON.

5th April, 1860.

THE LATE M. JULLIEN.

(Extract from a Letter addressed by a Medical Man to a Friend in London).

I WENT to Jullien's funeral yesterday with S—. He was buried in the most simple manner. It was distressing to see a man like him, after having entertained and enchanted thousands and thousands of people by his talents, to be followed to the grave by about ten persons. It is true, if it had been more generally known, I have no doubt more would have been there. Respecting the information you require, the following is what I have gleaned:—

Louis George Antoine Jules Jullien, born at Sisteron, Bas-Alpes, France, died on the 14th of March, aged forty-eight in April. He was a man of great intellectual capacity, and the power of his imagination equalled that of his herculean strength. No doubt the unavoidable reverses of fortune, particularly his incarceration in Paris, preyed deeply on his mind, as he feared that it would deprive him of the means of providing for his widow if anything happened to him. This circumstance he mentioned to me several times, and it seemed to pre-occupy his mind. His general health has been much better lately. At times he was rather exalted in his ideas, which were always of a philosophic turn. I had often cautioned him against applying himself too closely to his profession, for he would compose sometimes not only all day, but continue through the night, so late as three or four in the morning. With the exception of this, his habits were exceedingly regular, scarcely ever tasting wine, smoking, &c., &c.

When Jullien first came to Paris I attended him for a slight indisposition from which he quite recovered, and subsequently attended him. The first decided symptoms of the disease that terminated so fatally occurred about three weeks since, with eccentricities, then incoherence in his ideas. Still it was impossible to remove one of the causes of all this mischief, namely, composing and attending the rehearsals for a concert which was to take place shortly. From this state he became more and more extravagant in his ideas, until he grew into a dangerous lunatic.

After a conversation with Dr. Blanche (a very celebrated man

for those complaints), he ordered his immediate removal to a lunatic asylum. But, to spare the feelings of his poor widow, I suggested waiting another day. He had slept during the night, but in the evening he was much worse, in fact *raving mad*. I had him then removed to an asylum, where he had the care of another medical man, Dr. Pinel, who is likewise celebrated for all cases of insanity. He remained in the same excited state about a fortnight. I saw him several times; he knew me, but was very incoherent. During the last few hours, he seemed to have a few lucid moments. Every care and attention that was possible, he had. He received the sacrament the last half-hour, and died quite composed. He is buried at Neuilly. He was a good, honest man, notwithstanding his ruinous speculations, and *very few* such kind generous hearts are to be found to equal his. The fact of his giving the two last napoleons he had to a poor woman and her two children, who, she said, were starving, is sufficient to prove it.

AMATEUR MUSICAL SOCIETY.

The concerts of this Society are undoubtedly progressing, and the committee are to be commended for the energy they display in endeavouring to impart freshness to the programmes, which have been much varied of late, and no longer exhibit that air of monotony which for some time characterised them. Let us hope their policy will be persisted in, and that the stereotyped order of Symphony, Overture, and March, may be modified by the introduction of pieces adapted to create excitement amongst the listening members. The Fifth Concert took place at the Hanover-square Rooms, on Monday evening, when the following capital selection was made:—

PART I.

Symphony, No. 4, in B flat	Beethoven.
Recit. et Romance, "Guillaume Tell"	Rossini.
Duo Concertante, for Pianoforte and Violin, "Les Huguenots"	Thalberg & de Beriot.
Overture, "The Templar"	Henry Leslie.

PART II.

Air—Cornet-à-pistons, "Stabat Mater"	Rossini.
Finale to MS. Operetta, "Out of Sight"	Fred. Clay.
March of the Israelites, "Eli"	Costa.
Bolero, "Vêpres Siciliennes"	Verdi.
Overture, "Il Barbiere"	Rossini.

Conductor—Mr. Henry Leslie.

The symphony was played very creditably, though we must not too curiously criticise the *finale*, which is a little beyond the capacity of our vigorous amateurs. Mr. Leslie's clever and dramatic overture has been several times performed by the Society, and on this occasion met with every attention from the orchestra. Mr. Costa's March, and a somewhat eccentric version of the overture to *Il Barbiere*, were both well executed. Mr. Mitford was unavoidably absent, and could not perform his solo on the cornet-à-piston. Mr. Val. Morris, in a brief and appropriate speech, stated that the band would play the overture to *Le Cheval de Bronze*, which gave general satisfaction. M. and Madame d'Egville deserve honourable mention; and, at the end of the Duo Concertante, were applauded enthusiastically.

The vocal music was as good as could have been desired. Miss Augusta Thomson created a marked impression, and was encored in the romance from *Guillaume Tell* (accompanied on the pianoforte by Mr. J. G. Callcott). Her voice is a high soprano, and the upper notes are of beautiful quality, but is scarcely equal to the *Bolero* from Verdi's French opera. We fully believe that Miss Thomson will, when she has overcome the nervousness natural to comparative inexperience, prove a valuable acquisition to the concert room.

A word of hearty commendation for Mr. Frederick Clay, whose *finale* was very well sung (by Messrs. Gordon Cleather, Charles Freemantle, Quinten Twiss, C. Stephenson, and W. H. Simpson), and loudly redemanded. We have heard a great deal of his drawing-room operetta *Out of Sight*, and can readily credit all that has been said in its favour, the *finale* exhibiting

constructive ability, good voice-writing, and well-sustained melody. Mr. Clay must work hard, and take care not to be spoiled by praise. He has undoubtedly a "future."

The room was crowded, and amongst the company we noticed the Duke and Duchess of Wellington, the Duchess of Montrose, Lady Theresa Lewis, Lady Elizabeth Bulteel, and a host of fashionables.

At the next concert, which is to be given on April 16th, we read with satisfaction that Miss Cazaly is to perform Mendelssohn's pianoforte concerto in D minor.

MONDAY POPULAR CONCERTS.

The instrumental pieces on Monday evening—when St. James's Hall was again crowded—came from what a morning contemporary aptly styles, "the inexhaustible repertory of Mozart." Subjoined is the programme:—

PART I.

Quintet in A major, for clarinet, two violins, viola, and violoncello	Mozart.
Song, "Lascio ch'io pianga"	Handel.
Song, "Oh! beauteous daughter of the starry race"	Beethoven.
Fantasia in C minor, pianoforte solo	Mozart.

PART II.

Sonata, for violin and pianoforte, in B flat	Mozart.
Serenade, "When the moon is brightly shining"	Molique.
Song, "The Savoyard's Song"	Mendelssohn.
Quintet, in E flat, for pianoforte and wind instruments	Mozart.

Conductor—Mr. Benedict.

The quintet in A major was repeated by general desire, and afforded even greater satisfaction than at its first or second introduction. Of the merits of this work, so well known to amateurs, we need not say a word. The performance was again admirable, the executants this time being Messrs. Lazarus, Sainton, Ries, Doyle, and Pague. The fantasia in C minor and the quintet in E flat were both played for the first time at the Monday Popular Concerts. The entire collection of Mozart's instrumental compositions for the chamber contains nothing more exquisitely beautiful, nor more masterly, than the quintet, which created so powerful a sensation on Monday night, that the directors would be warranted in introducing it on another Mozart night. The performers were Messrs. Benedict (pianoforte), Lazarus (clarinet), Nicholson (oboe), Chisholm (bassoon), and C. Harper (horn), who, we need hardly say, played *à merveille*. Mr. Benedict executed the delicious fantasia with admirable expression, and was overwhelmed with applause on leaving the platform. The sonata for violin and pianoforte, like the quintet in A major, was given for the third time, and the slow movement encored as on a former occasion, when played by the same eminent professors—M. Sainton and Mr. Benedict.

The vocal music was entrusted to Miss Laura Baxter and Mr. Sims Reeves. The last sang Handel's song, "Lascio ch'io pianga," and Mendelssohn's "Savoyard's Song," both with genuine feeling—the latter, nevertheless, somewhat too slowly—and with a voice not easily to be surpassed for quality. Mr. Sims Reeves, who is singing better this year than ever, was encored in both his pieces, Beethoven's "Oh! beauteous daughter of the starry race," and Molique's serenade, "When the moon is brightly shining," the former of which he gave with superb devotional energy, the latter with equal taste and feeling. Mr. Reeves had, however, a greater triumph in store than either. In consequence of the non-arrival of one of the performers in the quintet in E flat, the audience, kept waiting an unusual time, did not refrain from expressing their dissatisfaction aloud, when Mr. Benedict came forward, and, announcing the cause of the delay, stated that Mr. Sims Reeves had volunteered to fill up the time by singing "Adelaida." This announcement was received with thunders of applause, which, when Mr. Reeves appeared, were redoubled. Mr. Reeves sang and Mr. Benedict played the accompaniment of Beethoven's divine song from memory, and the delight of the audience was beyond measure. Meanwhile the

"late" performer, whose delay could be satisfactorily accounted for, arrived, and the quintet was given with undiminished success.

The concert on Monday is to be devoted exclusively to the music of English composers.

CONCERTS.

CRYSTAL PALACE.—Professor Bennett's cantata (or pastoral), *The May Queen*, was executed on Saturday, with a band and chorus of one hundred and fifty performers, under the direction of Mr. Augustus Manns. The principal singers were Madame Catherine Hayes, Miss Palmer, Mr. Wilbye Cooper, and Mr. Santley. The execution on the whole was good, and the audience, a numerous one, appeared thoroughly to appreciate the beauties of the work. In addition to the cantata, there was a miscellaneous selection in which the band played Spontini's overture to *Olympia*; Mr. Wilbye Cooper sang Hatton's ballad, "Under the greenwood tree;" Mr. Santley gave Rossini's scena and aria, "Alle voci della gloria;" Miss Palmer, the air from the *Prophète*, "Ah! mon fils;" and Madame Catherine Hayes, Mr. Lover's song, "The two Castles" (composed expressly for her), and "The Irish Mother's Lament," the last "by desire." All were successful performances, and "The Irish Mother's Lament" was again encored.

On Monday, the series of twelve concerts for Mdlle. Piccolomini was inaugurated most inauspiciously in consequence of the unfavourable state of the weather. It rained all day with few intermissions, and the Metropolis was visited by a hailstorm in the forenoon. No wonder the concert-room of the Crystal Palace was not more than three-parts full—the wonder, indeed, was, that so many attended. Mdlle. Piccolomini, however, sang with as much zeal as though she were exhibiting before her accustomed thousands, and was enthusiastically encored in both her songs, "Ah, fors' è lui," from *La Traviata*, and "I dreamt that I dwelt in marble halls," which we never heard her sing with greater expression. The concerts during the week require no further record beyond the fact that Mdlle. Piccolomini has given two songs daily, and that Mr. Patey was the other vocalist. Yesterday, the programme was devoted to sacred music.

BEAUMONT INSTITUTION.—The last concert of the season came off on Thursday evening week, and was one of the best and most varied entertainments of the series. The singers were, Miss Clari Fraser, Mdlle. Vaneri, Mad. Sainton-Dolby, Mr. Morgan, and Mr. Allan Irving. We need only mention a few of the most successful performances in the programme, which extended to nearly thirty pieces. Miss Clari Fraser, Mdlle. Vaneri, and Mad. Sainton-Dolby were encored in the trio, "My Lady, the Countess," from the *Matrimonio Segreto*. Mad. Sainton-Dolby repeated Balfe's song, "The green trees whispered," which she sang delightfully. Miss Clari Fraser received a similar compliment in an old ditty of the seventeenth century, taken, we believe, from Mr. William Chappell's work, *Popular Music of the Olden Time*, called "As down in the meadow I chanced for to pass," which pleased amazingly, not merely because it is a beautiful song, but because it was beautifully sung. Miss Fraser, however, acknowledged the compliment by bowing only. The same lady, to our thinking, was still happier in the old air, "When ye gang awa, Jamie," a model of Scotch ballad singing. Mdlle. Vaneri, although hardly in her best voice, gave Mr. F. Mori's charming ballad, "The May time is coming," with irreproachable expression and taste. Herr Ries executed on the violin *Vieuxtemps' fantasia on I Lombardi*, and Artot's *Souvenir de Bellini*. The concert terminated with Martini's laughing glee (trio), "Come, merry hearts, be free" ("Vadasi via di qua") sung by Miss Clari Fraser, Mdlle. Vaneri, Mr. Morgan, and Mr. Allan Irving. Mr. Frank Mori accompanied all the vocal music.

BELFAST.—Mr. J. C. Marks, of the Armagh Cathedral Choir, has just been appointed organist and choir-master of Cork Cathedral, in the place of Mr. Stevenson, lately deceased. This is one of the best appointments in Ireland, and its attainment must be very gratifying both to Mr. Marks, who is still a very young man, and to his master Mr. Robert Turtle.

PROVINCIAL.

EDINBURGH.—Last night Cimarosa's favourite opera, *Il Matrimonio Segreto*, was performed for the first time in Edinburgh. The cast was as follows:—Carolina, Madame Lorini; Elisetta, Madame Maritini; Fidalma, Madame Vietti; Paolino, Signor Galvani; Count Robinson, Signor Baraldi; and Geronimo, Signor Ciampi. Signor Galvani, in the aria "Pria che spunte," sustained a well-merited encore. Signor Baraldi made a very creditable Count, and sang his music, as he always does, carefully and correctly. In Geronimo, Signor Ciampi has achieved another great success. It was a subtle and masterly conception, carried out with the highest artistic skill. The other *morceaux* of the opera which may be mentioned for special commendation were the sestetto "Che tristo silenzio" at the close of the first act, and the famous duet "Se fiato in corpo avete." Altogether the performance was highly satisfactory, considering that it was the first representation and that the music is exacting. The attendance in the boxes was very large; the other parts of the house, however, showed little improvement. At the close of both acts the performers were called before the curtain to receive the plaudits of the audience.—*Abridged from the Scotsman.*

YORK MINSTER ORGAN.—This organ, the progress towards the completion of which we noticed a few weeks since, has now passed out of the hands of Messrs. Hill and Son, the builders; and, with the exception of some little tuning, which it is now undergoing, the instrument may be looked upon as completed. In the external appearance of the organ, however, there is a want of finish, from the side cases not being nearly filled with pipes; but this space we have no doubt will eventually be filled up, and the sides made more consistent with other parts of the organ. Three of the hydraulic engines, which are intended to work the blowers, have been fixed and used, and they have been found to work most satisfactorily. Another engine, however, remains to be put down. As this is the first instance in which hydraulic power has been applied to a musical instrument, in a public place of worship, in this city, a brief description of the engines may be of interest to our readers. The hydraulic engines were invented and patented by Mr. David Joy, of Leeds, who has, by labour and ingenuity, succeeded in adapting them to organ-blowing, and other purposes. Those in the Minster will each work a set of feeders, by no other means than the pressure of the water, by a six-inch main, from the New Water Company's works. They can all, or any of them, be started at a moment's notice, at the will of the organist, and require no further care or attention, as they are perfectly self-regulating, and, by a careful adjustment, are made to blow quickly or slowly, according to the consumption of wind required. The parts working in the water are also of such materials relatively, as not only to prevent rust, but also to promote self-lubrication of these parts by the water itself. Great numbers of these engines have now been at work, since the date of the first patent in 1857, with perfect efficiency, several of the first having been erected in the above year, in London, by Messrs. Hill and Son, the builders of the York organ, who are also erecting others extensively in various parts of the kingdom. We understand that Mr. Jones, hitherto a tuner in the employ of Messrs. Hill and Son, has been engaged to remain permanently in this city, as tuner to the Minster organ.—*York Herald.*

LEEDS.—(From a Correspondent).—At a special meeting of the Leeds Town Council on Saturday last, the Town Hall committee were empowered to take steps for appointing an organist at a salary of £200 per annum. During the discussion on the subject, it was stated that out of the performances on the organ given last summer by Mr. Spark, Mr. Broughton and others, a profit of £50 was made—the admission price being only 3d. One of the reasons given why it was considered necessary to appoint a permanent organist, was the jealous and envious feeling of certain musical people, who declared the organ to be a failure, when they ought rather to have blamed their own want of efficiency in playing upon it. It was stated by Alderman Wilson, on good authority, that Leeds possessed one of the finest, if not the finest, organs in the world, and at a very cheap price. Competent authorities have long urged the advisability of ap-

pointing a permanent organist, who shall have full control over the instrument, instead of letting any inexperienced person tamper with such a wonderful piece of workmanship. The appointed organist will be required to give one hundred performances during the year.

The last concert of the Leeds Town Hall Concert for the season was given last Saturday evening, and was conducted by Mr. Spark. The season, on the whole, has not been quite successful either in a pecuniary or a musical point of view; and so long as the executive committee is composed of men notoriously ignorant in musical matters, no other result can accrue.

BIRMINGHAM.—A musical event of some importance took place on Sunday, March 25th. This was the re-opening of the organ at St. Philip's Church, after a thorough repair and cleaning. The organ, which is the finest in Birmingham, and one of the finest in the kingdom, was built, in the year 1805, by George Pike England, the son of the celebrated Geo. England, and the predecessor of the equally celebrated Mr. Hill of our own day. It was originally divided into two key-boards, swell and great, and consisted of the following stops:—In the great organ, open diapason; ditto (front); stopped diapason, principal; twelfth-fifteenth; sesquialtera mixture; trumpet, and solo trumpet (the last an inimitable stop). The swell contained open diapason; stopped ditto, principal; fifteenth mixture; bassoon; hautbois; trumpet, and cornet. The pedal organ had one stop of very fine open pipes, made of oak. In the year 1845, the instrument was altered and re-constructed by Mr. Hill. The old swell was made into a choir organ, and a new swell added, consisting of the following stops:—double diapason; open diapason; stopped ditto, principal; corneopane, and hautbois. The trumpet, in the original swell, was replaced by a cremona, and a wald flute was added, as was also a fine pedal-stop of 16 feet. The re-opening of this noble instrument was celebrated with a performance of sacred music, from Handel, Haydn, Beethoven, and Mendelssohn. The services were, Dr. Boyce in C, and Ebdon in C. The anthem in the morning was, "We will rejoice in thy salvation," by Dr. Croft; that in the evening, "Oh praise God in his holiness," by Dr. Clarke. The choir, which was full and complete, was selected from the leading choral ladies of the town, and Miss Foyser, a local artist of some celebrity, was principal soprano. Mr. Simons, the organist of the church, presided with the ability and excellent taste which have so long distinguished him, and drew forth, in his voluntaries, tones from that noble instrument that delighted the numerous congregation, who, till this day, scarcely believed that it was capable of producing such wondrous effects. A collection was made after each service to defray the necessary outlay incurred by the repairs.

MUSIC AND THEATRES IN PARIS.

(From Our Own Correspondent.)

March 28, 1860.

If the problem of perpetual motion could be solved, it would be in this gay city. There seems a constant succession of excitement going on. Hardly has all one's power of admiration been called into play by some wondrous work of art—some lyrical gem, or some great architectural wonder—than some fresh object rapidly succeeds, with all the ever-changing brilliancy of a kaleidoscopic view, to efface the remembrance of its predecessor. For once, however, there is a slight repose. *Pierre de Medicis*, the great subject of conversation with the *dilettanti* of the day, has had its various merits so discussed, that of course every one eager to judge for themselves will flock to the Opera. The 130,000 francs expended in decorations are made too much of, as they will be well repaid ere the end of the season. But it is the wonderful C sharp of Tamberlik—the force, the passion with which he sends out this note—which electrifies the public at the Italian Opera. Under the aspect of the terrible Moor he has once more made his appearance amongst us. And with the Borghi-Mamo as Desdemona, the success could not fail to be great. But in the *Trovatore* his voice comes out as pure and sweet as the notes of a flute. One can hardly imagine the wonderful tones to which, as the opera goes on, the voice will rise. Last night he was called on after the air of "Di quella

pira," three times; he sang it twice. An accident which occurred in this Act threatened to bring the opera to an untimely end. Just as Tamberlik draws his sword to rush off and save his mother, whom he sees from the window they are preparing to burn on the pyre, Mad. Penco, who plays the part of Leonora, frantically implores him to stay. In approaching the foot-lights in one of her movements, the long tulle wedding veil she had on took fire. Mad. Penco did not perceive it, but fortunately two of the chorus-soldiers threw themselves on their knees, gathering her dress round, and extinguished the flames. It was a moment of breathless excitement in the house; and poor Madame Penco was so overcome by terror and emotion, that before the curtain drew up for the last act, the stage-manager came on, and begged for a few moments' indulgence for her. As it was, she cut out the air "D' amor sul all' rosa." It was most fortunate for Madame Penco that the dress she had on was a silk moire trimmed with ermine; for, had she worn a tulle dress, it would have been impossible to save her. There was some unknown person who performed the part of the gipsy mother; but it would be better to touch lightly on so painful a subject. Where were Madame Alboni and Borghi-Mamo? The revival of *Galathée* at the Opéra-Comique has brought nightly receipts of 5000 francs, so it is likely to be continued. *Jocote*, with M. Faure as the hero, has also been revived with entire success. Madame Miolan-Carvalho will appear in *Philon et Baucis*: the loss of her mother obliged her to suspend for a short time her performances after the *Gil Blas* of M. Lemet has been brought out, and she will go to London for the season. A very pretty little piece in one act and in prose, has been brought out at the Théâtre-Français; it is from the pen of M. Théodore Barrière, and is entitled the *Feu au Convent*. Of course, from the title, one would expect to hear a good deal about a convent; nothing of the sort. It is merely this: a young girl, Adrienne de Tavenay, has been obliged to be sent home, as the convent she was in took fire, and, of course, all the young ladies and nuns were obliged to disperse till some new abode should be arranged. Adrienne arrives at home, and finds her father, who has been all night at a ball, asleep on the sofa:—*voilà* he wakes, her fairy fingers change the aspect of the room, that was rather disorderly and bachelor-looking, into that home-like appearance that only the fingers of a woman can give a room. Her father wakes, and is equally astonished and delighted at the beauty and grace of his child, whom he had not seen for years; for, left a widower at five-and-twenty, he had sent Miss Adrienne to a convent, and led the life of a single man since. As he sits listening to his child's prattle with delight, while she unfolds her project that he is to marry a teacher, Mdlle. Hélène, who has been like a mother to her, the recollection of a duel he is to fight this morning flashes over him, and destroys all his pleasure. He had sought a quarrel with a Brazilian, as he had made a bet at his club that before the end of the year he would fight six duels: the year will expire the next day, and the duels must be fought that morning. On leaving his child, he confides her to M. de Meriel, a young philosopher of twenty, and in case of his death, constitutes him her guardian. They are left alone, while the father goes away. Adrienne has a presentiment of danger, from her father's manner, and in seeking to calm her, M. de Meriel begins to love—at last, as her despair for her father is at its height, the door opens, and he enters safe and well. The great practical joker of the club, M. Fortemim, had resolved M. de Tavenay should lose his bet, and had challenged and fought the Brazilian in his place, receiving a slight wound; of course all ends happily, de Meriel and Adrienne are to be married—the father says he will marry the friend of his daughter, Mad. Hélène. The subject may not be much, but the acting is all: Bressant is touching and charming as the father; and Mdlle. Emma Fleury as the naïve and witty little schoolgirl, goes through her part with the greatest *éclat*. It is what may be called a "refreshing" piece, after the tirade of nonsense—of absurdities and immorality—with which the French stage is too often overwhelmed. A new piece, *Daniel Lambert*, will be brought out in a few days at the Odéon: it is from the pen of M. Charles de Courcy; and also a new piece will succeed the

Compère Guillery, at the Ambigu: it is entitled *La Sirène de Paris*, and is written by MM. Grangé and Montépin.

The concerts are going on with unabated vigour. Last Thursday a Concert d'Artiste was given at the Tuilleries. MM. Tamberlik and Graziani; Mesdmes. Penco and Alboni. The Princess Clotilde presented Mme. Alboni with a magnificent fan to replace a paper one she had made herself on account of the great heat. Alard played on the violin; Prudent, on the piano. The Concerts d'Amateurs at the Palace are still kept up, and equally successful. The Comte de Morny and the Préfet de la Seine are also giving concerts. Mad. Pleyel will give some more of her charming concerts. The Société de Jeunes Artistes gave, the other day, another of their concerts under the direction of M. Pas-de-Loup: it gave great satisfaction. The symphony by Charles Gounod, that in C major by Beethoven, and the overture to *Semiramis* were remarkably well performed. Faure sang the solo in the benediction scene of the flags in the *Siège de Corinthe*. Last Thursday the Salle Beethoven was the spot chosen for an excellent concert, in which MM. Brimer and Paldike greatly distinguished themselves. There is a great deal of talk about building a new Italian Opera, and not before it is wanted; anything more uncomfortable than some of the boxes it is impossible to conceive, and amidst all the wonderful improvements taking place, it would be impossible to leave this alone unregarded. The aspect of Paris is rapidly changing; for to a person who has not visited for some few months one quarter of Paris, they gaze astonished, and ask whether the magic lamp of Aladdin has been discovered and brought into use, for from ground or wretched spots where hovels stood, rows of palaces almost are rising, but more durable than the palace of the Chinese prince, they will last for ages to come. Some excellent pictures of living artists have been exhibiting on the Boulevards. I have not yet been able to spare a minute to see them, but next week will say something more about them. From all accounts, London is destined to have a brilliant season; and already the talk is about the doings that will take place there.

WEIMAR.—An after-celebration of Mozart's birthday has taken place, when the performance began with a festival composition, with music and *tableaux vivants*, entitled *Die Tonkunst und vier Deutsche Meister*, by Dr. Julius Pabste. Then came *Don Juan*. The house was crammed, and the poem, as well as the suggestive and admirably arranged *tableaux*, was tumultuously applauded. When, at the last, the four stars, in which shone the names of Gluck, Beethoven, Mozart, and Weber, were visible on the horizon, when, in poetical juxtaposition, the figures out of *Iphigenie*, *Fidelio*, *Don Juan*, and *Preciosa*, appeared beneath the sky, and the godlike, ever-youthful music of the *Past* was heard, we wondered whether, in another hundred years, the masters of the *Future*, now so often named, would be greeted and worshipped with equal enthusiasm.

LEIPZIG.—C. Reinecke is named as the probable successor of J. Rietz, appointed Hof-Capelmester at Dresden. Nothing has yet been heard from Breslau on the subject.

MUSICAL SOCIETY OF LONDON.—On Wednesday evening, at the Marylebone Institution, there was a trial of chamber instrumental pieces, in the presence of some members of the Council and a sprinkling of the Fellows. The pieces tried were a string quartet by Mr. Beaumer, a pianoforte trio by Herr Adolphe Schloesser, and a string quartet by Mr. Deane. Mr. Blagrove was the first violin and Herr Schloesser, assisted by Mr. Blagrove and M. Daubert, played the trio. There should be more of these "trials" of new works, which are eminently calculated to advance the objects for which the Musical Society of London was professedly instituted. We should have stated that a sextet for pianoforte and wind instruments by Mr. Aguilar was to have been rehearsed; but it was impossible to get together the necessary complement of "wind." With whom the fault lies we are unable to say.

JULLIEN FUND.

THE illness of M. Jullien having, with fatal rapidity, terminated in death, it has been resolved that the donations to the JULLIEN FUND shall be applied in the manner which would have been most in accordance with the wishes of the deceased, had it been permitted him to express them, viz., to the relief of his widow and family, who, by his loss, are left totally unprovided for.

Committee for the distribution of the Jullien Fund.

Mr. John Mitchell; Mr. R. W. Sams; Mr. Thomas Chappell; Mr. W. Duncan Davison; Mr. Robert K. Bowley; Mr. Jules Benedict.

Honorary Treasurers.

Mr. John Mitchell; Mr. Thomas Chappell; Mr. W. Sams.

Bankers.

Messrs. Coutts and Co., Strand; Heywood, Kennards, and Co., Lombard-street; London and County Bank, Hanover-square;—who, as well as the Honorary Treasurers, have kindly consented to receive subscriptions.

Subscriptions already advertised, £330 14s. 6d.

£ s. d.		£ s. d.	
F. Gye, Esq.	20 0 0	H. W. Goodban, Esq.	1 1
T. Chappell, Esq.	10 10 0	Miss Tol	1 1
A. Chappell, Esq.	10 10 0	Jules Benedict	5 5 0
A. W. Hammond, Esq.	10 10 0	George Baxter	2 2 0
Mowbray Morris, Esq.	5 5 0	Thomas Blake, Esq.	1 1 0
E. T. Smith, Esq.	5 5 0	G. Jesse Penny, Esq.	1 1 0
Sims Reeves, Esq.	5 5 0	Capt. H. W. Burgess	1 1 0
A Friend	5 5 0	John Paak, Esq.	1 1 0
Miss Arabella Goddard	5 5 0	Sir J. M.	1 1 0
W. R. Sams, Esq.	5 5 0	J. W. Johnson, Esq., Lincoln	0 10 0
H. L. Biehoffshelm, Esq.	5 5 0	M. T. H.	0 10 0
F. Vilmet, Esq.	5 5 0	Robert Stoddall, Esq.	0 10 0
R. Bowley, Esq.	5 5 0	A Friend	0 10 0
Messrs. Leeder and Cook	2 2 0	George Buck, Esq.	0 10 0
Albert Smith, Esq.	2 2 0	C. B.	0 5 0
Arthur Smith, Esq.	2 2 0	W. T. H.	0 5 0
M. Posno, Esq.	2 2 0	J. B.	0 5 0
Charles Coote, Esq.	1 1 0	H. W.	0 5 0
Louis Ries, Esq.	1 1 0	A. R., junior	0 5 0
C. Doyle, Esq.	1 1 0	J. B. T.	0 5 0
W. Winterbottom, Esq.	1 1 0	J. T. E.	0 2 0
G. Metzler, Esq.	1 1 0	G. T. R.	0 2 0
John Leech, Esq.	1 1 0	W-p-r	0 2 0
J. H. Dillon, Esq.	1 1 0	Shilling subscriptions received	
Samuel Lucas, Esq.	1 1 0	by Messrs. Parkins & Gotto.	
Carl Keller, Esq.	1 1 0	A few friends, goods depart-	0 12 0
A. Ferry	1 1 0	ment, Renys.	0 15 0
Edmund Yates	1 1 0	Mr. Austin St. James's Hall	
G. Luigi	1 1 0	Sunday Times Office	
H. E. Ratnam	1 1 0	Messrs. Cramer, Beale, & Co.	0 13 0
Washington Taylor	1 0 0	Mr. Hammond	
W. H. Weiss, Esq.	1 1 0	Messrs. Keith, Provost, & Co.	0 15 0
T. H. H.	1 1 0	Mr. Duncan Davison	1 0 0
A. E. D. (Pentonville)	0 8 6	Mr. Paak	3 5 0
Robert Clarke, Esq.	1 1 0	R. J. Spiers, Esq.	1 1 0
Madie. Cowton	1 1 0	R. G. Marner, Esq.	1 1 0
E. Conlon, Esq.	1 1 0	H. S. Douglas, Esq.	1 1 0
Del Vecchio	1 1 0	20 Commercial Knappa, Hotel,	
Charles Halle	2 2 0	Wham	1 0 0
Charles Dickens	2 2 0	J. B.	1 1 0
Lady G. Ismid	3 3 0	P. V. W.	1 0 0
John Mitchell, Esq.	5 5 0	The Cat	1 0 0
Steward Hodgson	5 5 0	D. S. A.	1 0 0
Mrs. R. C. Burdett	1 1 0	Mrs. J. Holman Andrews	0 15 0
Sir Francis Goldsmid	5 0 0	Morrall	0 10 0
Mr Charles Deemar, Croyley	5 5 0	H. H. B.	0 10 0
Rd. du Cane, Esq.	1 0 0	A. E. C.	0 10 0
Dr. Pinches	5 5 0	Henry Buckland, Esq.	0 3 0
E. Buckley, Esq., Jun.	1 1 0	Collins, Esq.	0 3 0
E. W. Garland	2 2 0	S. N. H.	0 2 0
E. W. Martin, Esq. (Dublin)	1 1 0	Mrs. S. N. H.	0 2 0
Brinley Richards, Esq.	1 1 0	Mr. W. H.	0 2 0
Horace Mayhew	1 1 0	Gardener, Esq.	0 2 0
Henry Greg	1 1 0	J. G. Calcott, Esq.	0 2 0
Henry Evell	1 1 0	C. H. L.	0 2 0
F. Freeman, Esq.	1 1 0	W. H. Lennox, Esq.	0 2 0
W. T. Doyle, Esq.	1 1 0	J. A. Y.	0 2 0
John Stone, Esq.	1 1 0	Emily Gresham	0 2 0
Evan Jones, Esq.	1 1 0	E. R.	0 2 0
W. Godfrey (Coldstream Gds.)	1 1 0	Capt. W. Reid	0 2 0
W. Watkins, Esq.	0 10 6	J. Mocatti, Esq.	0 2 0
G. Gove, Esq. (Crystal Palace)	2 2 0	Shilling subscriptions received by	
Philip Salamans, Esq.	2 2 0	Cramer and Co.	1 10 0
G. Dillon, Esq.	1 1 0	By Sunday Times	1 15 0
T. L.	0 10 0	By Bailey Brothers	0 11 0
Four Clerks (Austin Friars)	1 0 0	By Mr. Sams	0 1 0
Thanks for Cheap Music	0 10 0	By Keith and Co.	1 2 0
A. W. B.	0 10 0	Sir Wm. Fraser	5 0 0
J. Banks, Esq.	1 1 0	W. C. Sleigh, Esq.	1 1 6
Samuel Bevington, Esq.	1 1 0	F. F. Courtney, Esq.	5 0 0
A. Hater of Lawyers	5 0 0	R. C.	1 0 0
E. C. M.	1 1 0	R. C. S. S.	0 5 0
W. Francis, Esq.	1 1 0	J. F.	0 1 6
John Brandard, Esq.	1 1 0	J. T. H.	0 5 0
Messrs. Cramer and Co.	2 2 0	J. P.	0 2 0
Messrs. Addison and Co.	2 2 0	E. S. W.	0 2 0
Messrs. Bossey and Sons	2 2 0	J. R. M.	0 2 0
John Ella, Esq.	1 1 0	C. Y. M.	0 3 0
G. Grunstein, Esq.	1 1 0	C. S.	0 2 0
Messrs. Parkins and Gotto	2 2 0	F. Jarrett, Esq.	5 0 0

Dr. Marks and his Little Men	5 5 0	J. Standell, Esq.	0 10 0
London University College		H. T. Reeling, Esq.	0 10 0
School	2 13 0	W. T. Mocatta, Esq.	0 10 0
General Post Office (a few		J. B.	0 9 0
friends)	2 2 0	The Boys	0 6 0
Messrs. Cave and Lever (Man-		H. Hill	0 5 0
ches)	2 2 0	Anonymous	0 5 0
Messrs. Hale & Sons, Chelton-		D. per Bailey, Brothers	0 5 0
ham (Musical Records)	2 2 0	Additional Subscriptions, of	
Warehousemen and Clerks,		small amounts under 5s.,	
Coster and Co.	1 13 6	received by Mr. Austin,	
J. W. J. From Friends at		St. James Hall	0 11 0
Coffee-room, Albion Hotel,		Police, Vine-street, A, reserved	0 17 10
Manchester	1 7 6	Chappell and Co.	0 8 6
J. G. Stainton, Esq.	1 1 0	Mr. Hammond	4 8 0
H. Hawkins, Esq., Q.C.	1 1 0	Messrs. Cramer and Co.	1 7 0
Lindsay Sloper, Esq.	1 1 0	Mr. Mitchell	0 3 0
T. F. Kendall, Esq.	1 1 0	*Deposit Bank, Leicester-sq.	8 6 6
—Rougier, Esq.	1 1 0	Mr. Duncan Davison	0 16 0
—Morris, Esq.	1 1 0	*Messrs. Pask and Co.	0 8 6
C. J. M.	1 0 0	Messrs. Bailey, Brothers	0 9 0
Ralph Bates, Esq., Stalybridge	1 0 0	Messrs. Keith, Prowse, & Co.	1 3 6
George Montgomerie, Esq.	1 0 0	*Sunday Times Office	0 13 0

* These Gentlemen wish their names mentioned in the Times as receiving Subscriptions.

ROYAL ITALIAN OPERA, COVENT GARDEN.—

The Nobility, Gentry, Subscribers, and the public are most respectfully informed that the Season of 1860 will commence on Tuesday next, April 10, on which occasion will be performed, Meyerbeer's New Romantic Opera, entitled *DINORAH*; or, *Il Pellegrinaggio de Piémont*. *Dinorah*, Madame Miolan-Carvalho (her seventh appearance in England); Una Capraia, Mlle. Rapazzini (her first appearance in England); Un Capraia, Mlle. Giudita Sylvia (her first appearance in England); Corentino, Signor Gardoni; Un Cacciatore, Signor Tagliafico; Un Maitre, Signor Neri Baraldi; and Hoel, M. Faure (for whom the part was originally composed: his first appearance in England).

Conductor—MR. COSTA.

The Opera will commence at half-past eight o'clock. Pit tickets, 10s. 6d.; Amphitheatre Stalls, 7s. and 5s.; Amphitheatre, 2s. 6d.

Prospectuses, with full particulars of the arrangements, may be had at the Box Office, under the portico of the theatre, and at the principal music-sellers and librarians.

NOTICE.

THE MUSICAL WORLD may be obtained direct from the Office, 28, Holles-street, by quarterly subscription of five shillings, payable in advance; or by order of any Newsvendor.

ADVERTISEMENTS are received until Three o'clock on Friday Afternoon, and must be paid for when delivered. Terms:—

Three lines (about thirty words) 2s. 6d.
Every additional line (ten words) 0s. 6d.

THE MUSICAL WORLD.

LONDON, SATURDAY, APRIL 7TH, 1860.

THE prospectus of the Royal Italian Opera, besides announcing the re-engagement of most of the old favourites, promises two new singers of eminence, two operatic revivals of great importance, and one or two works that have not been heard before. Mdlle. Lotti della Santa, and Mdlle. Marai, no longer appear in the list of artists; but Mdlle. Rosa Csillag, if report does not err, will more than atone for the loss of the former; while, if Mad. Miolan-Carvalho fills the part of Marguerite de Valois, in the *Huguenots*, and Mdlle. Rosa Csillag that of Elvira in *Don Giovanni*, formerly sustained by Mdlle. Marai, there will be nothing to complain of. Other contemplated changes will be equally for the better—as, for instance, Madame Penco, *vice* Mdlle. Lotti, in *Ninetta (Gazza Ladra)*, and M. Faure, from the Opéra-Comique, *vice* Signor Graziani, as Hoel (*Dinorah*), and (if the Italian language and Italian music are familiar to him), *vice* Signor De Bassini, in Fernando (*La Gazza Ladra*). Mdlle. Csillag and M. Faure are both unknown to the English public. The lady, it is true, appeared at one of the Philharmonic Society's performances last season, with very considerable success; but little can be predicted of her talent as a dramatic singer from this solitary exhibition in the concert-room. Mdlle. Csillag comes from the Imperial

Opera of Vienna, where she holds a distinguished post. She will make her first appearance in *Fidelio*. If M. Faure creates as favourable an impression at the Royal Italian Opera as at the Opéra-Comique, he can hardly fail to become a valuable acquisition to Mr. Gye's company.

Among the ladies we find two unfamiliar names, viz.: Mdlle. Rapazzini and Mdlle. Giudita Sylvia. Of these, knowing nothing of their antecedents, we can say no more than that the latter, a contralto, is to make her first essay with Madame Nantier-Didié's part in *Dinorah*, on the opening night, and that the former is entrusted with one of the subordinate characters in the same opera.

While on the subject of new comers, we may cite Signors Patriossi, Vairo, and Rossi, as barytones, or basses, about whom no rumours have travelled to cis-Alpine regions—unless, by the way, Signor Rossi should happen to be the gentleman who played Don Pasquale and other *buffo* parts at Her Majesty's Theatre in 1857 and 1858.

Madame Grisi "is engaged for twelve nights;" which may be interpreted, that she is at length *definitively* to take leave of the stage. Why the prospectus does not speak more explicitly on this head, we are unable to say. Perhaps the remembrance of 1854 may have something to do with it. Before the Norma of Normas, the Lucrezia of Lucrezias, the Semiramide of Semiramides, the Anna Bolena of ——— (but space warns us to desist) abandons us for ever, we should like to be assured of a competent successor. The prospectus further relates that "she will appear in those parts which have chiefly contributed to her great popularity, during her long-continued and brilliant career." Nevertheless, we find no mention of Ninetta (*La Gazza Ladra*), Elvira (*I Puritani*), Norina (*Don Pasquale*), Semiramide and Anna Bolena—to one and all of which, it will scarcely be denied, some of those laurels are due. Mad. Miolan-Carvalho is evidently intended to fill up the dreary vacuum created by the loss of Angiolina Bosio. Besides *Dinorah*, she is to appear as Rosina (*Barbiere*), and Zerlina (*Fra Diavolo*)—two of Madame Bosio's most renowned impersonations—in addition to Amina (*La Sonnambula*), and Marguerite de Valois (*Les Huguenots*). That Madame Carvalho will make an admirable Zerlina, and an admirable Marguerite, we cannot for a moment doubt, and only hope that her essays in Italian opera proper will be to match. Madame Penco, is not only put down for Ninetta (*La Gazza Ladra*), but for Lady Henrietta (*Martha*), Gilda (*Rigoletto*), and one of the two sisters in Cimarosa's *Matrimonio Segreto*. Madame Nantier-Didié, although (for reasons unexplained) she does not (at present at least) re-assume her favourite part of the Goat-herd in *Dinorah*, for which Meyerbeer graciously composed the new air, "Fanciulle che il core"—retains her post as principal contralto. The name of Madame Tagliafico, too, re-appears as *compri-maria*.

The tenors are precisely the same as in 1859—Signors Mario, Tamberlik, Gardoni, Neri-Baraldi, Luchesi—a strong and gallant company. The basses and barytones we have still to name are—Signors Graziani, Polonini, and Tagliafico, M. Zelger, and last, not least, Signor Ronconi.

The *répertoire* for the season embraces twenty-four operas, of which two are novelties and four revivals. The novelties are M. Flotow's *Stradella*, and M. Victor Massé's one-act operetta, *Les Noces de Jeannette*, under the Italian title of *Le Nozze di Giannetta*. In the former, Signor Mario will sustain the principal part, while the latter is to be produced especially for Madame Miolan-Carvalho—

the original Jeannette at the Théâtre-Lyrique—and Signor Ronconi. The “revivals” include Beethoven’s *Fidelio*, for Mdle. Csillag and Signor Tamberlik; Meyerbeer’s *Prophète*, with Mdle. Csillag as Fides, Signor Tamberlik as Jean of Leyden, and (“peeraunter”) Madame Miolan-Carvalho as Bertha; and Cimarosa’s *Matrimonio Segreto*. There is a report that M. Félicien David’s *Herculaneum* will be given; but respecting this we can state nothing definitively beyond the fact that M. David has arrived in London. Upon the revival of the *Prophète* the management is determined to expend all the means at its disposal. If, as is probable, the magnificence of former days is revived, Meyerbeer’s grand lyric drama will be the most brilliant feature of the season. The cast of the *Matrimonio Segreto* includes Mesdames Miolan-Carvalho, Penco, and Nantier-Didiée, Signors Ronconi, Gardoni, and Graziani. The ladies are well placed, and from Sig. Ronconi’s Geronimo, great things may be expected.

Four grand concerts are announced—one, “at least,” to take place in the New Floral Hall. At the second concert, Glück’s *Orfeo* will be performed, with costumes, scenery, and decorations.

About the ballet nothing is stated, beyond the fact that Mdle. Zina Richard, the deserved favourite of the last two seasons, is engaged as principal *danseuse*.

“The full orchestra and chorus of the Royal Italian Opera,” and Mr. Costa, as “director of the music, composer, and conductor”—these are items which speak for themselves.

Mr. Augustus Harris is again stage-manager, and Messrs. Grieve and Telbin, the *bond fide* scene-painters of the Royal Italian Opera, are associated with Mr. William Beverley, who is also scenic artist at Her Majesty’s Theatre. Mr. Smithson is chorus-master; Sig. Maggioni, poet; Mr. Godfrey, leader of the military band; M. Nadaud, leader of the ballet; and M. Desplaces, *maitre-de-ballet*.

One important consideration arising from an examination of the programmes of both operas, is the decline of the vocal art in Italy. How else account for the fact that in both houses the chief parts are filled by foreign singers. At Her Majesty’s Theatre, the *prima donna assoluta*, Mdle. Titienis, is a German; while two others—Madame Marie Cabel and Mdle. Brunetti (Brunet)—are French. At the Royal Italian Opera, Mdle. Csillag is a German, while Mesdames Miolan-Carvalho and Nantier-Didiée are French. At Her Majesty’s Theatre, Signor Everardi (M. Everard), Signor Vialetti (M. Viallette) and M. Gassier, are French. At the Royal Italian Opera, M. Faure and Signor Tagliafico are French, while M. Zelger is a Belgian. Furthermore, one theatre opens with a Russian, and the other with a French opera. While Art rejoices over the disruption of a monopoly which threatened to arrest her progress, Italy weeps that her lyric temple should be invaded by the foreigner.

GETTING up early last Tuesday morning, and walking into the room, which, because it was equally destitute of books and writing materials, was called his study, Pantagruel was not a little amazed to find both Panurge and Epistemon deeply immersed in thought. The former was gravely turning over a battered terrestrial globe, which with two chairs and a table constituted the sole furniture of the carpetless apartment; the latter was holding straight before him a sheet of written paper, at which he was staring with all his might and main, with the aspect rather of the connoisseur who is examining a picture, than of the student who is reading.

“May I be eternally —,” began Pantagruel, in his usual strong manner, when he was checked by a solemn “Hush!” uttered by both the philosophers.

“Odi profanum vulgus, et arceo,” said Panurge.

“Favete linguis,” continued Epistemon.

“Out upon ye, for a couple of accursed rebels!” bellowed Pantagruel, though he was well-nigh choked with rage. “How dare ye apply to me the term ‘profanum vulgus’? Think you I am the company of the — theatre, all rolled into a one person, like the forty enchantresses of whom I read in Mr. Dickens’s admirable periodical. It is not with my tongue, but with my foot I will discourse, if I am thus contumaciously treated!”

“Why, look ye, Master mine,” said Panurge, “I meant not to offend thee. In fact my mind was so absorbed that I took thee for the Field Lane Ragged School—”

[At this juncture, Epistemon, thinking that the ensuing dialogue might disturb his meditations, took out the brass pin that fastened together the front of his shirt, pinned his paper against the wall, and clapping a hand on each ear so as to impede the entrance of sound, stared at the writing in such ridiculous fashion that Pantagruel, in spite of his choler, burst out into a roar of laughter, so loud, that all the singing-birds in St. Andrew’s-street quaked with terror in their little green cages.]

“Look ye, Master,” said Panurge, “A manager of great wisdom and experience hath been likening his theatre to a ship.”

“A very good simile too,” replied Pantagruel, still chuckling at the appearance of Epistemon; “Horace did the same with respect to the Roman State:

“O navis, referent in mare te novi
Fluctus? O quid agis? Fortiter occupa Portum.”

“Nay, Master,” cried Panurge, “the manager in question says he is in port already.”

—“Nonne vides ut
Nudum remigio latus,”

proceeded Pantagruel, with beautiful complacency, mightily delighted with his own power of quotation.

“Totally inapplicable,” shouted Panurge, “there’s a very fair crew,—why, there’s Miss Louise Keeley, and Mrs. Young, and Mrs. Weston, and Mr. George Melville, and Mr. Saker, and Mr. Frank Matthews,—and they all pull very well together.”

But Pantagruel would go on:—

“Et malus celeri saucius Africo.”

“Nothing at all to do with it!” shrieked Panurge, almost crying at the immensity of the boredom. “Thou thinkest thou art talking of some manager who has engaged an Ethiopian company,—not being the Christy’s,—there has been nothing of the sort at the Princess’s.”

But there was no stopping Pantagruel. He proceeded thus:—

—“Non tibi sunt integra lintea.”

“Now, that is worse than all,” snivelled Panurge, dancing with impatience. “The scenes at the Princess’s are in admirable condition. There is the gorgeous stock left by Charles Kean—the model of managers and tragedians,—and some beautiful new scenes have been added by Mr. Harris, whose pantomime was unquestionably the best in London.”

But Pantagruel went on:—

“Non di, quos iterum pressa voces malo.”

“I tell you the pantomime was the best in London, and

the gods were delighted!" screamed Panurge, whose loyalty had become as small as the audience of the Strand Theatre prior to the reign of Miss Swanborough.

But with the most idiotic of smiles, Pantagruel proceeded:—

"Quamvis Pontica pinus."

"By all the devils!" shouted Panurge, "Horace is now taking you to the Royal English Opera, to which I make no reference! Hold your tongue, and be — to you."

This treasonable exclamation brought Pantagruel to a sudden stop, but his countenance was so awful that the Polish refugee, who lived over the way, and saw him through the window, took him for the ghost of the wicked king Popiel, who, as we all know, was devoured by mice, like Archbishop Hatto. However, Panurge, glad to attain a pause at any price, said with wondrous fortitude:—

"The manager, who likened his theatre to a ship, said that he had taken it into the speculative waters of the Theatrical Ocean. Now I'm looking at this globe to find where those waters are situated, perfectly satisfied that the ocean in question is not the Pacific."

But Pantagruel, who had been bottling up his wrath, now went off like Vesuvius or ginger-beer, and poured the whole force of his colossal lungs into the single monosyllable "THERE!" accompanied by a blow of his right fist on the globe, which made a big hole just about the middle of the Atlantic. Into this hole did he with his left hand cram the paralysed Panurge, and immediately afterwards kicked the globe through the window. Over many streets and neighbourhoods did it pass, while little boys below saluted it on its journey with cries of "Ah-bah-loon!" till at last it fell into the garden of the Royal Grecian, where Mr. George Conquest, who not only writes the pieces for the establishment, but is an exceedingly clever gymnast, instantly performed upon it a feat well known in amphitheatrical circles.

Panurge having been thus satisfactorily removed, Pantagruel strode up to Epistemon's paper, which was pinned against the wall, and to his own infinite disgust read as follows:—

"Although many works on this subject have been already presented to the public, it has not yet been treated in a manner so as at once to satisfy the general reader and the earnest student. To supply a deficiency so utterly unaccountable, the present work was undertaken, and will, it is hoped, thoroughly answer the purpose of everybody. While the universal intellect has been thus sedulously, and, it is hoped, conscientiously consulted, pains have been taken to please the universal eye by a typography, which, it is hoped, will be found unexceptionable. Moreover, it is hoped—"

"It is hoped, it is hoped, it is hoped," said Pantagruel, forcibly removing Epistemon's hands from his ears, and thus compelling him to hear. "What hopeful stuff is this that is involved in such a wilderness of platitudes? Truly it would be a pleasure to enter Dante's Hell, where no hope is allowed to enter, when hope finds such dreary modes of expression. Campbell, besides writing the *Lochiel*, which Miss Amy Sedgwick reads with such surpassing eloquence at the Haymarket Theatre, likewise composed a poem called the 'Pleasures of Hope.' Now this essay, or letter, or oration, or whatever in the Devil's name thou stylest it, should be named the 'Pains of Hope.' And pray what is the all-important subject which the blockhead is about to treat?"

"The blockhead, who is myself," said Epistemon, "has not the slightest notion. Only having heard the directress of the Lyceum Theatre declare that her past season was the preface of a book not yet commenced, I drew up that document that I might learn what such a preface was like."

Pantagruel was about to reply, when the musical snuff-box, which he carried in his pocket, and into which he had slipped the fourth "Carmen" of Catullus, warbled forth thus:

The skiff, my friends, which here you see,
Says—Once the fleetest craft was she;
To pass her all the rest would fail,
Whether they moved by oar or sail;
The dang'rous Adriatic shore,
She swears she knew in days of yore,
The Cyclades, the noble Rhodes,
And Thrace, that land of wild abodes;
Oft she has seen, too, the Propontis,
The angry Euxine too, whereon 'tis
Said, she a leafy forest stood,
Before she ventured on the flood,
Perch'd on the tall Cyturus, whence
Her rustling leaves with eloquence
Whisper'd; these facts she says are known
To you, Amastris, and her own
Cyturus, on whose box-grown tip
She grew, her oars about to dip
In frantic waves; likewise to carry
Her lord, however winds might vary,
In perfect safety; ne'er she paid
A vow in raging tempests made;
For safe her voyages would be,
When coming from the furthest sea.
But all these glories now are past,
The skiff compell'd to rest at last,
Devotes herself, releas'd from bother,
To Castor and to Castor's brother.

As Pantagruel was very touchy on the subject of his box Epistemon, who was very sharp with his criticism, contrived to slip out of the room before the above was finished, and descending into the street, paused before the window of a neighbouring bird-fancier, when he read with intense interest the announcement of a rat-hunt that was about to take place at Westminster.

Did not a Greek sage say that no one was to be accounted happy until the manner of his death was known? Heaven knows that poor Jullien was not happy either towards the close of his life or in his last illness, which was terrible indeed, and since his decease his memory has received one of the greatest slights that could possibly have been offered to it. He has not been vilified and calumniated in any direct manner by a declared enemy, because no one could have accused Jullien of a dishonest or dishonourable action. This is what has happened to him; he has been sneered at by a journalist. However, he is no longer of this world, and *nil nisi malum* is what the perpetrator of the sneer might be expected to say of the dead. "Jullien," we are told, "was an adventurer," which he decidedly was not, because an adventurer is always changing his occupation, whereas Jullien was never anything but a musician. "He began life, unless we are mistaken, at sea." The sneerer is again mistaken; he did not begin life at sea, but as a musician in a military band. "Thence," says the writer—no, let us be exact, he says "from thence"—"by what steps we know not, but obviously not those of a sound musical education, he stumbled into the place of a dance-conductor." Jullien was for years a pupil of

Halévy. "He made himself famous here, not so much by his dance-tunes," &c. : why, his "Bridal" and "Olga" waltzes were the most successful pieces of dance-music ever produced in England.

The next charge is still more extraordinary. Jullien is accused of having had "dim and romantic notions of art," and of having, at his Promenade Concerts, "sprinkled the tawdry performances necessary to attract the million with selections from the classical composers." In other words, he undertook the management of promenade concerts, when such entertainments were usually composed of the most frivolous and worthless music, and entirely changed their character, by devoting one-half of each evening to the works of the great masters. This, we are told, was "charlatanry"—in which case we can only say that we wish there was more charlatanry (or charlatanism, as we usually call it) in the world, and especially in the world of music.

What can be the meaning of these aspersions on the character of one who was a good, charitable man, and an honourable, conscientious artist? We are assured by the same critic, that when Jullien founded his English Opera, having engaged such a company as was never gathered together before on the English stage, he gave "princely commissions—to be executed in years to come." This passage causes us to reflect, and reminds us of something we read a few days since in Thackeray's admirable novel, now in course of publication in the *Cornhill Magazine*. You have remarked, says the wise man, that when one man hates another, the real reason is never assigned. "You say, 'The conduct of such a man to his grandmother, his behaviour in selling that horse to Benson, his manner of brushing his hair down the middle'—or what you will—'makes him so offensive to me that I cannot endure him.' His verses, therefore, are mediocre; his speeches in Parliament are utter failures; his practice at the Bar is dwindling every year, his powers (always small) are utterly leaving him, and he is repeating his confounded jokes until they quite nauseate." Or, if he be a musician (and dead), he was a charlatan—never received a musical education—and was, if the truth is to be told, not a musician at all but a—sailor.

And all this because Jullien gave "princely commissions," and was not able to "execute" them ("act up to them" would be better, because it is the person receiving the commission who is expected to execute it)! Merely because he had undertaken to produce a certain version of —, and was unable, from the force of circumstances, to bring it out.

In the report of a concert given by Alex. Dreyschock, at Berlin, the *Preussische Zeitung* gives vent to its enthusiasm in the following magniloquent sentences:—

"If the trio in C minor is one of the first written by Beethoven at the age of sixteen (?), how many first and last ones of his successors are such first ones? Look at the *andante*: with what gentle sorrow it gushes forth; and the master's joy, his first boon, his son whom the coy, sacred love of his soul, beautiful melancholy, gave him, and whom he, with a father's holy love, cradled in his arms. Look at the *scherzo*! how does the father's pensiveness, and the tearful gaze, wet with woe, of the mother, smile from out its eye! Wonderfully were both entwined, moving in the sounds of the three players, especially in those of the pianist, whose magic tones melted away again, yet possessing a gentle decision and stamp of their own, even in the smallest detail, so that the chains of trills (??) rolled over the keys, like dew-drops over the leaves of flowers; but like dew-drops which appeared to confirm the notion of the ancients, concerning the origin of pearls, namely, that sucked in by the mussels, they formed the costly gems! Under Dreyschock's fingers, the tones, breathed out, as it were, possessed such a purity and plastic roundness of sound, that anyone would

have fancied he was working the keys into the well-known microtechnical wonders of ivory; a Calliocrates of the ear, who, as the other enabled the eye to distinguish, by the aid of a glass, polished ivory balls of the size of a pea fashioned to represent the four-horsed car of the sun-god, charmed similar piano-sounds of amazing perfection out of the keys, whose apparent smoothness resolved itself for the ear into the most astonishing musical tenebrities. Then, again, the hammering hand struck mighty sources of harmony out of the depth of the instrument, which flew out and disappeared in a hazy cloud of the finest tone-diamonds. The piano appeared to have stormed into an organ, which, roaring in surging chorals, melted away into the gently lipping flute-work of the '*Saltarello*' arpeggio, which sounded as though ripped out of rocks with Neptune's trident, died off into a piano, as sweet as the fragrance of night violets. Then we had extemporaneous variations on '*Heil dir im Siegerkranz*' played with the left hand, but hammered out with an iron touch, like that with which Qötz was accustomed to hammer out his iron Victoria-wreaths, and that upon the skull for which they were intended."

Can the official press in Berlin find no saner musical reporter?

If the foregoing be a fair example of Teutonic criticism, the Berlin *Punch* deserves rating for flagrant neglect of duty. A more efficient system of literary police must be instituted, or the reputation long formed, and still loudly claimed, by the Germans as art-judges, will speedily merge into a theory of the past, or—in more familiar language—"go to pot."

MARRIAGE OF MADEMOISELLE VICTOIRE BALFE.—This favourite vocalist has just been united, at St. Petersburg, to Sir John Fiennes T. Crampton, Bart., K.C.B., Her Majesty's Minister at the court of Russia. Sir John, who succeeded as second baronet on the death of his father, the late Sir Philip Crampton, Bart., Surgeon-general to the forces in Ireland, in 1858, was formerly Minister Plenipotentiary to the United States, and is now in his fifty-third year, having been born in 1807.

ENGLISH OPERA, DRURY LANE.—The English Opera, under the direction of Dr. James Pech, which was to have appeared at the Princess's, has, we see, been transferred to the boards of Drury Lane, which opens on Monday, and for which, we understand, a good working company has been secured.

PHILHARMONIC SOCIETY.—At a meeting of directors, members, and associates, on Tuesday morning, in the Hanover-square Rooms, the following new compositions were tried:—

Symphony, Perry; Symphony, Beaumar; Overture (Recollections of the Past), Stephens; Overture, Banister; Overture, Graves; and Overture (Don Quixote), Silas.

Each composer directed the performance of his own work, Professor Bennett, the Society's conductor, being in the orchestra as president of the meeting. A symphony in E flat, by Herr Kapellmeister Rietz (of Leipsic—Mendelssohn's pupil), was also to have been tried; but as the overtures of Mynheer Silas, Mr. C. E. Stephens, and Mr. Banister were played through twice, and many parts of the symphony of Mr. Beaumar (a very young and adventuresome composer), gone through more than once, there was no time left for the German work. The occasion was one of high interest, and will win many friends for the Philharmonic Society.

M. FELICIEN DAVID, the well-known French composer, has arrived in London.

ROYAL ACADEMY OF MUSIC.—The first concert this season for the exhibition of the students took place on Saturday, in the rooms of the Institution, Tenterden-street. The programme was made up of sacred music, with the exception of the instrumental pieces, as is customary in Lent, and the first part was devoted to Mozart's *Requiem*, evidently in memory of the departed Lord Westmoreland, the late President of the Academy.

The choruses were uniformly well sung. A less noisy accompaniment to the *solis* parts, and a little more confidence on the part of the principal singers, was all that was requisite to render the execution satisfactory. The *Recordare* was well sung by Miss Henderson, Miss Ibbetson, Mr. J. F. Goodban, and Mr. Tovey. The other pupils who took prominent parts were Miss Rowcroft, Miss Flewitt, and Mr. Bassett. The second part of the concert opened with the first movement of a MS. symphony by Miss Condron. Miss Bramley sang "But thou didst not leave" fairly, and Miss Henderson gave a careful and earnest version of "Hear ye, Israel." This young lady has an excellent voice, and achieved a success. Miss Rowcroft, in "Gratias agimus," gave great satisfaction. The clarinet *obbligato* was beautifully played by Mr. A. Williams, a son of the well known clarinetist. Mr. Tovey sang a MS. song by G. H. Thomas, "Bow down thine ear," a composition possessing good points; and Mr. Bassett was allotted "Honour and arms." A MS. duet, by Baumer, "Like as the hart," was given by Miss Rowcroft and Mr. Goodban, and well received. Miss Agnes Zimmerman essayed Beethoven's concerto in G. The execution was careful, but wanting in spirit. There was a large company present, and complaints were rife that the concerts are not given in a larger room. For an orchestra and chorus to be packed into rooms not so capacious as a private suite at the west-end is really preposterous, and we feel quite sure that it is against the interests of the Academy for any such arrangement to be continued.

DUBLIN.—(From the "Evening Mail").—It would appear that Italian Opera in Ireland takes a different phase from its wont elsewhere. We suppose this is as it should be, as there is much difficulty in keeping quiet those who visit the upper portion of the theatre. Lately, on the second representation of *Marta*, Madame Rudersdorf introduced "St. Patrick's Day" in the third act, leaving out the original song to make place for it. This so delighted the galleries, that we suggest that each singer should give an Irish melody at the next performance of that opera. Flotow has afforded a precedent in "The last rose of summer." Mdlle. Piccolomini could sing "Leahia hath a beaming eye," and insinuate that the ladies were all "Norah Creinas," and "Oh, haste and leave this sacred isle," which might contain a sly hint that it was time for heretics to think of leaving "The Island of Saints," ere they were driven into the sea by the true sons of Mother Church. It would be too severe for her to venture on "When first I met thee warm and young," after the chilliness of her late reception, so we won't suggest that. Signor Belart might introduce "To ladies' eyes around, boys," Signor Aldighieri "Wreath the bowl with flowers of soul," and Mr. Patey "Oh, that sight entrancing," a compliment to the dress circle. Then we would suggest to Signor Arditì to arrange in chorus, "Oh, the shamrock, the green immortal shamrock," and "Let Erin remember the days of old;" the latter of which would resuscitate glorious memories of the past. Thus might we have an Hibernian-Italian Opera, which would turn the yellings and interruptions of the Celtic occupants of the top gallery into sincere and hearty enthusiasm; and we do not for a moment think that the portions of the audience who *pay the most* would be so anti-national as not to join in the *furor*. We throw out this suggestion to Mr. Beale, as it might be worth something when he next brings an operatic party to Dublin.

PUBLIC EXHIBITION OF THE "APOLLO AND MARSYAS" WITH THE "SPOSALIZIO" IN THE BRERA AT MILAN.—Count Borromeo, director of the Brera Museum, on hearing of Mr. Morris Moore's arrival at Milan, at once invited him to exhibit there Raphael's "Apollo and Marsyas" in order that the capital of Lombardy might enjoy the advantage of seeing this famous master-piece. It is now on exhibition with the "Sposalizio." Several of the first connoisseurs of Milan who have already visited it have warmly ratified the decision of Paris, Munich, Dresden, Vienna and Venice, where, as it is well known, it created the greatest sensation among the artists and lovers of art, and have confessed their expectations to have been outstripped by the reality. The Cavaliere Giuseppe Molteni, Conservator of the Brera Gallery, and Sir C. Eastlake's chief adviser here, to whom, as we read in the annual reports on the National Gallery, our national pictures are from time to time entrusted for repair, has announced the "Apollo and

Marsyas" to be a Raphael recognisable at a glance, a magnificent one, a stupendous work, a real wonder, *opera stupenda una vera meraviglia*, while, as well as others, he acknowledges the accuracy of Mr. Morris Moore's judgment with regard to its date, namely, 1505-6; that is after the "Sposalizio" and after the Borghese "Entombment." The Cavaliere Molteni considers the exhibition of the "Apollo and Marsyas" in the Brera Gallery as of paramount interest on account of its obvious relationship to the "Sposalizio." He declares that Milan ought to be its home, and that he would be the first to vote for retaining it here. Another significant circumstance is that the Brera Gallery possesses authentic and good specimens of both the Montagnas, as well as of Andrea Montagna, of both the Francias, and of Timoteo della Vite, names that ignorance, malignity, and self-interest have alternately to the detriment of the public service, so long endeavoured to fasten upon Raphael's exquisite creation of "Apollo and Marsyas." Sir C. Eastlake's friend and adviser, the Cavaliere Molteni, treats these efforts of Mr. Morris Moore's enemies with supreme ridicule and contempt.

W. A. MOZART.

BY OTTO JAHN.—(FOURTH PART.)

(From the *Niederrheinische Musik-Zeitung*.)

(Continued from page 211.)

IV.

Mozart now received the mysterious commission to write a *requiem*. The secret is at present solved; the person who gave the order was Leutgeb, the steward of Count Wallsegg, of Stuppach. This person, a passionate musician, was vain enough to wish to pass for a composer. His wife had died in January, 1791, and it was in memory of her that the *requiem* was ordered. The secrecy observed in ordering and afterwards fetching it away was solely part of Leutgeb's plan of copying out, publishing and producing the same as his own composition, as was subsequently really the case.

Before Mozart could seriously think about the work he received a commission from the States of Bohemia to compose an opera for Leopold II.'s coronation in Prague. He set off, sketched his work in his carriage, carried out his sketch in his inn of an evening, and completed the whole in Prague. Thus was the opera *La Clemenza di Tito* written within eighteen days. Mozart had taken with him a pupil of his, a young musician, named Süßmayer. The latter is said to have written the *recitativo secco*, a fact borne out by its not being found in Mozart's original score. During the whole period Mozart was unwell, and returned in an ailing condition to Vienna about the middle of September.

On the 30th September, 1791, the first representation of *Die Zauberflöte* took place. The success was not at first as great as had been expected, though Mozart was called on at the conclusion. Very soon, however, *Die Zauberflöte* drew more than any opera ever known. In October it had been played twenty-four times, while the hundredth representation was given on the 23rd November, 1792, and the two hundredth on the 22nd October, 1795.

Although Herr Jahn adds nothing new concerning this opera,*

* Ullrich was, in this instance, from the detailed analysis of the overture to the end, an excellent predecessor. At page 614, in the remarks concerning the three chords in the overture and the second act, Jahn says—"By this means, (namely, by the masonically symbolic significance of the rhythm), is the *doubt*, so frequently raised, whether the second and third chords ought not to be *legato*, divided." He cites, among other works the *Niederrheinische Musik Zeitung*, 1856, p. 68 and p. 89; but the question with regard to the "doubt," applies to p. 68 only; in p. 89, *et seq.*, the undoubted propriety of not taking the chords *legato* is established at length. With respect to what is said at page 619, concerning the peculiar sound of the finale to the first act, the reader is requested to compare the remarks in the first annual series of the *Niederrheinische Musik Zeitung*, p. 235, on the character of a sustained tone, in our second article on the performance of Beethoven's symphonies, especially the symphony in A major.

In justice to our observations on the duet "La ci darem," and other pieces in *Don Juan*, in No. 4, p. 26 and p. 27, we direct the reader's attention to the statement, at p. 645, that in the entrance air of the "Queen of Night," the first, and *evidently slower* movement, as Jahn himself says, "has no tempo marked in the original."

we are particularly delighted with those passages in which the author dwells on and explains the peculiarly German character of the music. As a specimen, we select the following:—

"The part of Sarastro was, in a different way, a new creation, like that of Osmin. If the latter possessed a model in the *buffo* of Italian opera, the part of Sarastro is without any predecessor properly so called, for the dignified parts" (*Anstandsrollen*) "which fell to the lot of the basses in the Italian operas, are as little to be compared with it, as barytone parts, like those of Almaviva and Don Giovanni. Directly opposed to the passionate character of such parts is the manly dignity and grave calm of the sage and the ruler, as represented in Sarastro, and which would be much less thankful in musical representation had not Mozart, who here manifests his genuine German nature, fallen back upon their source in the heart. Most unmistakeably is the strongly marked kindness of nature, which, in many respects, is capable of injuring a high degree of idealism, a peculiar manifestation of the German character, and one which is not essentially changed even by the foreign-like symbolism. For the simple, heartfelt expression of this passionless but warm appreciation of benevolence and confidence, such as is cherished in the mind of a man matured by the seriousness of life, Mozart developed a musical organ in the strong, sonorous bass voice, and gained a new and essential element of dramatic-musical characterisation.

"A pair of lovers like Pamina and Tamino, so ideal and so enthusiastic, cannot disguise their German origin and character. We shall find nothing like them in Mozart's Italian operas, and even Belmont and Constanze, although essentially of similar nature, display more human passion. It is true that Mozart has found for them another mode of expression, not alone in the greater freedom of the forms but, principally, by hitting upon that tone which, simply and truly, renders German feeling, with all its still, calm fervour and warmth—which expresses the idealistic element of that same feeling without false sentimentality or mawkishness.

"Papageno is, it is true, only a jester, far removed from delicate wit and genuine humour, but his jokes, despite their great simplicity, are healthy and natural, and unmistakeably connected with one aspect of German feeling and sentiment, which, in its limited sphere is exceedingly powerful, and explains how it is that Papageno became, and still is, the favourite of a great part of the public. Although Schikaneder, who made the part exactly to fit himself, and subsequently represented himself as Papageno, on the front of the new theatre in the Wieden, a theatre he erected with the money he made by *Die Zauberflöte*, had some share in this success, the principal merit even here falls to Mozart, who succeeded in imparting to the good humoured jollity peculiar to our nation, such a happy musical expression in an artistically developed form, that what he had learnt by studying the people was readily welcomed back by them.

"If there is a personage in *Die Zauberflöte* who displays German character it is Papageno. Despite his feather-dress, this child of nature is, from the crown of his head to the sole of his foot, a German. The essential difference between him and the comic personage of the *Opera buffa*, especially Leporello, who, outwardly considered, appears to come nearest to him, is good nature and feeling, which, under all circumstances, bursts out frankly and naively. The musical characterisation which produced, in Papageno, a completely new creation, altogether removed him from that subordinate region in which the Casperles used to move, by falling back exclusively on the heart, and by presenting us, in all their cordial simplicity, with the involuntary, immediate manifestations of a natural, if not a noble, feeling, just as the situation called them forth; thus the musical expression came to be, in the best sense of the word, a popular one, because not founded upon accidental and detailed traits, at least, not on such as conceal the true nature of the character, but upon what is genuine and true in the heart and disposition of the people, and which, through the soul and by the hand of the artist, has now been born again, and is a living thing. The German stamp already mentioned on the musical form is, therefore, most palpably manifest in Papageno; in no other part is the relationship, already alluded to between the formation of the melodies and that which most obtains to Mozart's instrumental compositions, so strikingly plain. In addition to this, with the exception of the character of Songiness" (*des Lied haften*) "necessitated by the nature of the subject, we nowhere discover any need of obtaining material means of characterisation by dragging in definite forms, such, for instance, as the generally favourite waltz or other dances, or sharply marked turns of national vocal melodies. Everything that calls to mind old forms, developed by Italian opera, is avoided, and every foreign influence cut off, and then, completely out of German feeling, the form is freely developed, according to the

standard of the universal laws affecting musical shape, and the requirements of the situation in each case.

"This genuine German nature of the mental and musical conception, as well as the consequent freedom in the treatment of the form, the result of which, by the way, is the closest adherence to the dramatic movement, has struck us, even when considering most of the principal characters, the Queen of Night alone being a partial exception, and, finally, appears to be that which constitutes the peculiar character of *Die Zauberflöte* as a genuine German opera.

"Mozart did not seek content alone in Freemasonry, the universal and profound interest in which was a characteristic sign of the period and its movement, and German feeling and German heart are plainly displayed in the manner in which Freemasonry was conceived, developed and applied. Here, also, then, Mozart stood upon national ground; it is precisely what, in intention, is noblest and best, and, in artistic delineation, highest and most significant, which is conceived in a truly German way; and the more profoundly the artist was moved in the recesses of his heart, the more strongly and the more directly has he stamped the musical impression with a German character. It is not, therefore, merely by accident that, in order to pourtray a moment of the most solemn gravity, he selected an old German choral melody, and made up his mind to treat it in a way which, also, was peculiar to Germany. It is a fortunate thing that musical delineation, from its nature, was obliged to leave on one side the characteristic element—which produces so chilling an effect in allegory—and derives its impulses from the deeply-moved and solemnly excited feelings alone. Here is clearly the foundation of musical creation! hence proceeds a higher spirit through the whole, a spirit which imparts even to what is in itself unimportant, to what is naive and merry, an expression that causes us to feel that these elements, also, are part and parcel of the whole.

"Whenever the mystic element is brought prominently forward, the orchestra assumes a totally different character. Not only are unusual expedients, such as trombones and basset-horns, employed, but, by means of various combinations, a strange description of sound is produced, which, in conjunction with the richest light and shade, and the most delicate gradations from heavy sorrow to dazzling brilliancy, always preserves its fundamental tone of solemnity and elevation, so that the hearer fancies himself transported to some sphere removed from the every-day world. Not only are unsuspected capabilities of the orchestra brought into play, but justice was first done, on a large scale, to the power possessed by the orchestra to characterise by colouring; and *Die Zauberflöte* is the starting-point for everything which our music—so inventive in this particular—has since done. We must not forget, however, that, with Mozart, instrumental colouring is merely one means in conjunction with others, to do full justice to the artistic idea, and never by itself pretends to repress the latter, far less to replace it."

"The fact that *Die Zauberflöte*, in its whole musical conception, is truly German as to tone, treatment and form, and that, on it, German opera first employed, in the domain most peculiar to it, all the resources of developed art with freedom and mastery, gives it a most particular importance and position even among the operas of Mozart. If, in his Italian operas, he has assumed the inheritance of a long tradition, and, by peculiar development, brought it, in a certain degree, to a conclusion, with *Die Zauberflöte* he steps on the threshold of the future, and unlocks the sanctuary of national art to his countrymen. The latter understood him, for *Die Zauberflöte* forced its way, immediately and universally, among the people, as no musical work of art had ever done before, and it still maintains its place even at the present day. What an influence *Die Zauberflöte* has excited upon the progress of German music is something which can escape no one who has an eye for the development of art."

ST. MARTIN'S HALL.—Messrs. Griffiths and Perkins gave a concert on Thursday night. The conductor was Mr. H. Matthews, late director of the Islington Choral Society; and the chorus was composed of members of the Handel Festival Choir. Miss Charlotte Tasker played a fantasia on English and Irish melodies, and Beethoven's "duet concertante," for flute and pianoforte, in D, the flute being taken by Mr. J. Sander. Miss Banks sang an air by Balfe, and was encored in the "Bailliff's Daughter of Islington" (from Chappell's collection of English airs), which she had given with much expression, but which she did not repeat, substituting for it the "Merry Zingara."

ADVERTISEMENT.

JUVENILE PIANOFORTE MUSIC,

Price One Shilling each piece.

OPERATIC AIRS.

Power of Love	Satanella.
Slaves' Chorus	Do.
Our hearts are not	Do.
Oh, would she but	Do.
The Shadow Air	Dinorah.
Santa Maria	Do.
Fanciulle (Ganzonet)	Do.
Hunting Song	Do.
M' appart tutti' amor	Martha.
Drinking Song	Do.
Servants' Chorus	Do.
Finale to First Act	Do.
La donna e mobile	Rigoletto.
Fra poco a me	Lucia.
O luce di quest' anima	Donizetti.
A te o cara	Puritani.
Suona la tromba	Do.
Son Vergin (Polacca)	Do.
As I view	Sonambula.
Maid, those bright eyes	Do.
Do not mingle	Do.
While this heart	Do.
Still so gently o'er me	Do.
Com' e gentil	Don Pasquale.
Il Segreto	Lucrezia Borgia.

SONGS.

Beautiful Star and Ring de Banjo.
 Good News from Home.
 We are coming Sister Mary; and Wait for the Waggon.
 Nelly Gray.
 Hard Times.
 I'm off to Charlestown.
 Ma Brunette (Arnaud)
 Summer Bloom is past (Miss Hay.)
 Annie Laurie (Scotch Air.)
 La Sirène de Sorrente (Arnaud.)
 Partant pour la Syrie.
 Cradle Song (Mendelssohn.)
 When the Swallows (Abt.)
 Old Folks at Home (American.)
 Red, White, and Blue (National.)
 Bonnie Dundee (Scotch Air.)
 Home, Sweet Home (Swiss Air.)
 Les yeux bleus (French Song.)
 In the Greenwood Free (Richards.)
 Bright Things can never Die (Rimbault.)
 Consiglio a Nice (Guglielmo.)
 Trab, Trab (Kücken.)
 Io te voglio bene assaje (Neapolitan Air.)

RONDOS, PIECES, &c.

Alexis	Himmel.
Une belle fleur	Huten.
Le pensée	Nouland.
Air Favors (A flat)	De Beriot.
Ghost Melody	Corsican Brothers.
Nuns' Prayer	Oberthur.
La Florentine	Burgmüller.
Rheinweind	Accou.
Greek Pirates' Chorus	Alvars.
Camille	Ravina.

DANCE MUSIC.

Maud Valse.	
Königsberg Polka.	
Satanella Quadrille (complete.)	
Pantomime Galop.	
Alice Waltz	Browne.
Violet Mazurka	Duchenne.
Merry Gipsy Polka	Venzell.
Père de Lili's Quadrille	Lamotte.
Crown Polka	Köhler.
Willow Valse	Laurent.
Electric Galop	Gollnick.

Boosey and Sons, Holles-street, London.

BOOSEY AND SONS' NEW LIST.

THE CROWN DIAMONDS.

Complete for the Pianoforte, in cloth. Price 6s. Forming the 20th volume of Boosey and Sons' Series of Operas.

DUSSEK'S PLUS ULTRA and WOELFFL'S NE PLUS ULTRA.

Edited by J. W. Davison, with Critical and Biographical Introductions. In one volume. Price 4s.

CHOPIN'S MAZURKAS,

Complete in one volume. Edited by J. W. Davison, with Introduction and Portrait. Price 3s.

ROSSINI'S STABAT MATER,

Complete for Pianoforte. By Henry Smart. Price 3s.

DE BÉRIOT'S AIRS FOR THE VIOLIN,

Complete with all the Variations, Nos. 1 to 7, in one book. Price 1s.

. Pianoforte part (ad. lib.), price 3s. 6d.

ONE HUNDRED GERMAN WALTZES FOR THE VIOLIN.

By Strauss, Lanner, and Labitzky. Price 1s.

BRINLEY RICHARDS' ARRANGEMENT

Of Balfe's "Riflemen, form," as a March for the Pianoforte. Price 2s. 6d.

. As performed by command of the Queen by the Band of the Royal Horse Guards at Buckingham Palace.

KUHE'S TWO NEW FANTASIAS

On "Domino Noir" and "Zampa." Price 3s. each.

GLUCK'S IPHIGENIA IN TAURIS.

Now ready, the Three Principal Songs, with English words. Price 2s. each.

1. "Oh, Greece, how mourns thy hapless daughter."
2. "Ever linked from early childhood."
3. "Oh, thou that wert of life the source."

The complete Opera, in English and French. Price 3s.

DINORAH, PARTS I, AND II.

For Voice and Pianoforte, with English and Italian words. Price 1s. each.

To be completed in Eight Monthly Parts.

STANDARD OVERTURES,

FOR LARGE AND SMALL BAND. The first number of Boosey and Sons new series (The Crown Diamonds) will be ready by April. Price 5s. and 8s. To be continued every month.

SCHLÖESSER'S THREE GRAND DUETS,

On "Martha," "La Traviata," and "Dinorah." Price 5s. each. Published this day.

THE POPULAR SONGS OF THE SEASON.

Sung by Madame DOLBY, Madame LOUISA VINNING, WILBYE COOPER, and SIMS REEVES.

	s. d.		s. d.
Janet's Choice, by Claribel	2 6	When you and I were young, by Allen	2 0
Don't come teasing me, Sir, by Hatton	2 6	O tender shadow, by Meyerbeer	3 0
Sweetheart, by Balfe	2 0	Margaretta, by Balfe	3 0
Bird of Song, by Hatton	2 0	The maid I love hath many a grace, by Hatton	2 0
Thou art so near, by Reichardt	3 0	You chide me for loving, by Berger	2 0
O live, or let me die, by Meyerbeer	2 0	The Quodron girl, by Balfe	2 0
Sister Mary, by Meyerbeer	2 0	The song of love and death, by Balfe	2 0
It was fifty years ago, by Hatton	2 0	Sweet Katie, by Calcott	2 0
Why don't he tell me so? by Berger	2 0	Magenta, by Balfe	2 0
Swifter than the swallow's flight, by Berger	2 0		

London: Boosey and Sons, Holles-street.

THE CLASSICAL ORGANIST,

A SELECTION OF CELEBRATED COMPOSITIONS

FROM THE WORKS OF

HANDEL, MOZART, BEETHOVEN, MENDELSSOHN, MEYERBEER, &c.

ARRANGED FROM THE ORCHESTRAL SCORES FOR THE

ORGAN,

WITH PEDAL OBLIGATO,

BY

J. T. STONE.

In Three Vols., oblong folio, 15s. each; or in Eighteen Numbers, 3s. each.

MESSRS. D'ALMAINE & Co. in announcing to the professors and accomplished amateurs of the Organ, the publication of the above important Work, beg to state that they have been induced to publish the same, in order to supply the requirements of the Modern School of Organ-playing.

The CC scale being now universally recognised as the only true and legitimate compass for the Manuals and Pedal-clavier of an Organ, it is evident, that most of the former arrangements of classical compositions for the GG instrument—with its incomplete and defective Pedal-board—are inadequate to the capabilities of the CC organ. For instance, in previous arrangements for the GG scale, not only the position of the different instruments, but also the vocal parts, have often been reversed, in order to facilitate the execution of certain passages; thereby violating established theoretical rules, and producing a totally different effect to that intended by the composer.

The Editor, having arranged the celebrated compositions contained in the present work from the full scores, has endeavoured to represent, as far as practicable, the orchestral effects capable of being produced upon the grandest and most majestic of all musical instruments.

CONTENTS OF VOL. 1.

- | | | | |
|--|--------------|---|------------|
| 1. Wedding March (Midsummer Night's Dream) ... | MENDELSSOHN. | 4. Hallelujah (Mount of Olives) ... | BEETHOVEN. |
| Benedizione de' Pugnali (Gli Ugonotti) ... | MEYERBEER. | 5. Zadok the Priest (Coronation Anthem) ... | HANDEL. |
| 2. Hallelujah Chorus (Messiah) ... | HANDEL. | Sanctus Dominus (Requiem) ... | MOZART. |
| Benedictus (1st Mass) ... | MOZART. | 6. Allegro Vivace (Jupiter Sinfonia) .. | MOZART. |
| 3. The Heavens are telling (Creation) ... | HAYDN. | March (Fidelio) ... | BEETHOVEN. |

CONTENTS OF VOL. 2.

- | | | | |
|--|--------------|---|--------------|
| 7. He gave them hailstones (Israel in Egypt) ... | HANDEL. | 10. From the Censer (Solomon) ... | HANDEL. |
| Laest uns singen von der Gnade (St. Paul) ... | MENDELSSOHN. | Wachet auf! ruft uns die Stimme (St. Paul) ... | MENDELSSOHN. |
| Sanctus Dominus (Mass in C) ... | BEETHOVEN. | 11. Marcia Funebre sulla morte d' un Eroe ... | BEETHOVEN. |
| 1. Wie lieblich sind die Boten (St. Paul) ... | MENDELSSOHN. | Andante (Quintett in C minor) ... | MOZART. |
| Trema, trema, scellerato! (Il Don Giovanni) ... | MOZART. | 12. Sia gloria eterna e onor (Gli Ugonotti) ... | MEYERBEER. |
| 9. Cum Sancto Spiritu (3rd Mass) ... | CHERUBINI. | Adagio (Sestett, Op. 81) ... | BEETHOVEN. |
| With verdure clad (Creation) ... | HAYDN. | We never will bow down (Judas Maccabeus) ... | HANDEL. |

CONTENTS OF VOL. 3.

- | | | | |
|---|--------------|--|--------------|
| 13. Quoniam tu solus (Mass in C) ... | BEETHOVEN. | 16. Marche du Sacre (Le Prophète) ... | MEYERBEER. |
| Sey getreu bis in den Tod (St. Paul) ... | MENDELSSOHN. | Hallelujah (Saul) ... | HANDEL. |
| 14. Dona nobis pacem (4th Mass) ... | HAYDN. | 17. Sound an alarm (Judas Maccabeus) ... | HANDEL. |
| Ave Maria ... | CHERUBINI. | In native worth (Creation) ... | HAYDN. |
| 15. Praise thou the Lord (Lobgesang) ... | MENDELSSOHN. | 18. Jerusalem (St. Paul) ... | MENDELSSOHN. |
| Let their celestial Concerts (Samson) ... | HANDEL. | Pignus Futuræ (Litany in B flat) ... | MOZART. |

This work is engraved in the first style, on large plates, oblong folio size, and printed on a thick superfine paper, which has been made expressly for the purpose. The publishers confidently state, that they have spared no expense in rendering the present work for the organ truly worthy of the "King of Instruments."

. The copyright of "The Classical Organist" is the sole and exclusive property of Messrs. D'Almaine and Co.

LONDON: D'ALMAINE & CO., 104, NEW BOND STREET, W.

*A specimen copy may be had gratis and postage free on application to the publishers, or to
Mr. J. T. Stone, 40, Berners-street, W.*